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## With Mr. Stone to Lead the People

**FLORA & SYMPHONY**  
Jordan Hall, yesterday afternoon, the People's Symphony Orchestra gave its first concert of the season. The principal feature of the program was a performance of Gounod's sacred motet "Galla," in which a contingent from the Handel and Haydn Society lent aid. The society's conductor, Mr. Thomas Stone, directed the band in both in this rarely heard work and in the remainder of the program: Rameau-Mottu Suite (Mimmet), Musette, Tambourin (Haydn), Symphony in D, Wagner's Morning Dawn, and Siegfried's Rhine Journey, Goldmark, Overture, "Sakuntla."

"Galla," a lament inspired by the misfortunes of France in the war of 1870, and performed in that year at the Paris Opera, is today more interesting for this historical fact than arresting as music. It inspires respect for its obvious sincerity but hardly causes in the disinterested listeners of today more than the faintest echo of those emotions with which the French audience of 1870 naturally heard it. For, though its mood is unimpeachable, its material is commonplace to the last degree. As a piece of vocal music it has had its say; as music it must be judged today and ranks somewhat low. Orchestra and chorus were both rather more successful in sudden effects of dramatic contrast than elsewhere. The part for soprano solo was sung by Mrs. Marion Kingsbury, who revealed a voice of greater volume, resonance, and freedom than at a recent recital she had appeared to possess, though unaidedness of tone marred an otherwise competent rendering of the music. Her performance gave evident pleasure to the audience, whose enthusiastic applause recalled her several times to the platform.

Mr. Stone and the orchestra gave a pleasing performance of the Haydn Symphony, not unduly insisting upon that sweetening and lucid character with which poor Haydn has been so firmly labeled, except appropriately enough in the finale, but giving full value to the beauty and deep feeling of the slow passages and contrapuntal splendor of the opening adagio.

There was more that was enjoyable despite occasional flaws of execution readily attributable to the difficulties under which this orchestra labors in the playing of the Rameau-Mottu suite, of the "Journey down the Rhine" (in Humperdinck's concert version), and of the "Sakuntla" overture which closed the concert. The audience was warmly appreciative. It should have been more numerous, however. This orchestra fulfills a very useful function in Boston musical life. Quite apart from its worthy practice of giving concerts at exceedingly low prices of admission, it supplements the work of the Boston Symphony by playing, besides the classics, music less portentous, though no less beautiful, than that to which the more august institution in large measure devotes itself. The public should be made more widely acquainted with the work of the People's Symphony. And some music-loving persons of wealth might well consider it as a worthy object of their assistance.

S. B.

Tambourin their first measure showed up. Between conductor and men, skillful playing of orchestral balance, a sensitive proceeding of musical line. Here, as the suite proceeded, it was evident that careful and wise rehearsal had lopped off roughnesses here and there, and put orchestral euphonies in their place. One wondered whether a somewhat more tricky Haydn would not bring pitfalls. If it did they were surmounted with apparent ease. One waited for the greater demands of Wagner to be entirely convinced. And convinced one was. Not only did the chromatic harmony of a Wagner come from these that of the People's Symphony Orchestra well in time and with pleasant smoothness. But further, Mr. Stone's concept of the music was one that would do honor to an experienced Wagnerian conductor. The happy changes of tempo required through the music of the so-called "Morning Dawn and Siegfried's Rhine Journey" came naturally, as it seemed inevitably, and persuasively.

The inherent beauty, nobility and forcefulness of the music were Mr. Stone's, and therefore the orchestra's and the audience's as well as Wagner's. Not only does his music as perfectly make its effect. The colorful overture to "Sakuntla" of Goldmark merely repeated the successes of previous numbers.

One can hardly fail to note that the present printing of programs is not to the credit of the People's Symphony Orchestra. Miss Kingsbury's name was omitted entirely. Secondly, for Haydn's four-movement symphony only three movements were listed. Thirdly, Siegfried was spelled Siegfried.

But to return to Mr. Stone and the orchestra, one may not put aside a moment's speculation. The concerts of the People's Symphony Orchestra fill a need which more than justifies its existence. The problem of the conductorship has been a difficult one. Non-resident conductors are unduly expensive for an orchestra which operates at popular prices. Now comes Mr. Stone with a concert the like of which has not frequently been heard from the "People's," since a memorable concert when Mr. Montoux took charge as a "guest." And what is more, drills the men at a time when they have not had the benefit of regular weekly routine. The achievement is by no means a small one. Of course, questions remain. Mr. Stone himself could not say whether he could prepare a weekly list of concerts as well as he has prepared this single one. No one could say whether the men could be found to counteract and would give him an equal support.

A. H. M.

ONE more during a season of intense concert giving, the People's Symphony Orchestra was heard from yesterday afternoon. This time Jordan Hall was the place and Mr. Thompson Stone the conductor. The casual observer, on entering the hall, noted first that the two side sections of seats were filled with rows upon rows of black-gowned ones with en, found that the double-basses of the orchestra were not standing against the back wall, as is their custom. This was somewhat forward because of the presence of narrow platforms at the rear of the stage. Yes, the program of Rameau and Haydn, Wagner and Humperdinck was to include also a motet by Gounod, his "Galla," for chorus, soprano and orchestra. And about a hundred and fifty of the members of the Handel and Haydn Society, particularly the younger contingent toward the middle of the program crowded into five closed, packed rows at the rear of the stage of Jordan Hall for the singing of this short choral work. Mrs. Marion Kingsbury, Mr. Stone announced, apologizing for the omission of the name from the program-sheet) sang the soprano solo.

It is of course the custom of the day to belittle Gounod and his works. In a Stravinskian age this is perhaps inevitable. But some of us remember that a few years ago Mr. Pollock infused "Romero and Juliet" with a passion that caused some reviewers to make comparisons with "Tristan and Isolde". And we all know that no opera is more performed, holds its own more securely on the stage than "Faust". The only explanation is that these simplicities of Gounod, simple sometimes almost to the point of childlike, are expressions of so great a sincerity as to make them withstand the changes of fashion which make like everything else underdone.

Further, Gounod always expresses well the thing to be expressed, is always much to the point with the means of expression, which remarks apply to "Galla," rather work though it be as much as to "Faust" and "Romero and Juliet". The combined forces yesterday afternoon gave it a performance which was by no means without its thrill. Yesterday's concert was the first at which Mr. Stone essayed the role of orchestral conductor. In the past chroniclers have been none too kind to him when for a moment here and there choral accompaniments gave him a bit of work to do. Following the lines alike their ears and their consciences they have been forced to conclude that excellent choral conductors are often woefully lacking in the natural give-and-take which must necessarily pass between conductor and men of the orchestra. Somewhat fearfully then they went to the performance of yesterday afternoon. Was a little treacherous list of theirs? It did not take many measures of a ballet suite out of the orchestra of Rameau brought a Mimmet, a Musette, a

Stone

transcript

Apr 13 1930

# THOMPSON STONE

will conduct

## THE PEOPLE'S SYMPHONY ORCHESTRA

ON SUNDAY AFTERNOON, APRIL 13, 1930

AT 3.30

JORDAN HALL, BOSTON, MASS.

At this concert the Orchestra will be assisted by members of the  
HANDEL AND HAYDN SOCIETY

Your support is eagerly requested, both by attending the Concert and by telling  
others about it, in order that this worthy orchestra may continue its concerts during  
the coming seasons.

Tickets 25 and 50 cents

Now on sale at Box Office

Next season Thompson Stone will be conductor of the People's Symphony Orchestra. He and it will undertake a series of concerts on new as well as old lines. As he put fresh life into the Handel and Haydn Society and the Apollo Club, he may now do as much for the People's Orchestra which sorely needs to find a public again. This year, in particular Mr Stone has ripened as conductor.

## The People's Symphony Orchestra

THOMPSON STONE, Guest Conductor

JORDAN HALL

SUNDAY, APRIL 13, 1930

3:00 P. M.

THE ORCHESTRA

will be assisted by members of the  
HANDEL AND HAYDN SOCIETY

### Program

BALLET SUITE . . . . . *Ramcau-Mottl*

Minuet

Musette

Tambourin

SYMPHONY IN D . . . . . *Haydn*

Adagio

Menuetto

Allegro spiritoso

GALLIA (Sacred motet) . . . . . *Gounod*

### Intermission

MORNING DAWN AND SEIGFRIED'S RHINE  
JOURNEY . . . . . *Wagner-Humperdinck*

OVERTURE TO SAKUNTALA . . . . . *Goldmark*

The majority of the brass and reed instruments  
used in this concert were made by C. G. Conn, Ltd.  
Boston branch at Statler Hotel Building.

FRANK FACEY PRINTER 35 PROSPECT ST. CAMBRIDGE

## THOMPSON STONE NAMED CONDUCTOR

Thompson Stone, the well known conductor of the Handel and Haydn Society and the Apollo Club, is to direct the new People's Symphony Orchestra in its first season. He will undertake a series of concerts on new as well as old lines. As he put fresh life into the Handel and Haydn Society and the Apollo Club, he may now do as much for the People's Orchestra which sorely needs to find a public again. This year, in particular Mr Stone has ripened as conductor.

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Apr. 13 - 1930

## PEOPLE'S SYMPHONY IN SUNDAY CONCERT

"Gallia" Performed With  
Handel & Haydn Singers

The People's Symphony Orchestra gave a concert in Jordan Hall yesterday afternoon. Thompson Stone was the guest conductor. The Handel and Haydn Society assisted in Gounod's "Gallia," a sacred motet for soprano, chorus, and orchestra. Mrs. Marion Kingsbury, soprano, was the soloist.

Rameau's "Ballet Suite," arranged by Mottl, began the concert. The remaining orchestral numbers were a Haydn Symphony in D, Humperdinck's arrangement of "Morning Dawn" and Siegfried's "Rhine Journey" from Wagner's "Goetterdaemmerung," and the overture to Goldmark's "Sakuntala."

General speaking, the orchestra played as well yesterday. The players heard it play this season. The players were alert and responsive; the phrasing was neatly and gracefully shaped; the tone was usually true and clear, and the tonal balance between the choir and orchestra was distinct improvement. There were a few discrepancies here and there, but little that was glaringly conspicuous.

It cannot be said, however, that the skill and polish which characterized most of the orchestral work was to be found in the playing of the chamber excerpts. The entrance of the brass in this piece was ragged and badly timed; there was poor intonation by certain of the strings; rhythms and time were occasionally distorted. Mr. Stone was an able conductor in the purely instrumental numbers, but in the choral piece he displayed his ability most fully and satisfactorily. His grasp in the orchestral selections seemed now and then to be too slow; for this reason leaders and dragging in the "Gallia." Mr. Stone became at times unresponsive and unresponsive. His rhythms were more sharply defined and he played upon his choral instrument with expert hands, achieving mellow ensemble tone and excellent coordination between orchestra and singers.

The members of the Handel and Haydn Society showed clearly their training by their rhythmic precision and in the gratifying absence of much of the shilliness often encountered in large, mixed, choral groups.

Mrs. Kingsbury carried the burden of the solo part—and indeed a good portion of the high register, in a well up in the high register, in a "burden" with distinction. Her voice is naturally warm, clear, and pleasing in quality, although not a large or heavy voice. There were some difficulties in attaining certain melodic heights where Gounod saw fit to place his melody, but the singer wisely did not indulge in too great a strain after these high notes.

Her work was done simply and with obvious sincerity and was, thereby, all the more agreeable and effective. Her diction was for the most part good. At the conclusion of the work Mrs. Kingsbury received much applause and was recalled to the stage several times.

The good-sized and highly approving audience present was a reiteration of the fact that such moderately priced concerts of the general quality as that of yesterday, are not only appreciated but are necessary to the musical activities of Boston.

## HANDELS SING WITH PEOPLE'S

Stone Conducts Joint  
Concert at Jordan  
Hall

BY WARREN STOREY SMITH

Yesterday afternoon, in Jordan Hall, at its final concert of the season, the People's Symphony Orchestra was for the first time directed by Thompson Stone, conductor of the Handel and Haydn Society and of the Apollo Club. Members of the Handel and Haydn Society and with Marion Kingsbury, soprano, joined with the orchestra yesterday in a performance of Gounod's "Gallia."

From the orchestra itself came the familiar Rameau-Mottl ballet suite, a symphony of Haydn in D-major, Humperdinck's arrangement of the "Daybreak" music and Siegfried's Rhine-Journey from Wagner's "Goetterdaemmerung" and Goldmark's overture, "Sakuntala."

### COMPETENT WITH BATON

As leader of the Handel and Haydn and of the Apollo Club Mr. Stone has already given clear proof of his abilities as a choral conductor, although for a time in the concert of the former organization it was possible to feel that Mr. Stone knew the chorus better than he knew the orchestra. In the Handel and Haydn's recent performance of Kodaly's "Haring" (Polius Hunyadi) however, it was to be noted that Mr. Stone had not only his chorus but his orchestra well in hand, and yesterday, leading purely orchestral pieces for the first time heretofore, he showed himself master of the situation.

In the music of Wagner particularly did Mr. Stone's conducting deserve commendation. Here his conception lacked nothing of the music's own breadth and whole stride, and the People's Orchestra, in a degree if not in display, responded to Mr. Stone's intentions. Mr. Stone's experience has been gained in the orchestra rather than in the pit of a theatre, yet he felt and released the dramatic nature inherent in both the Wagnerian excerpts and the overture of Goldmark.

The Handel and Haydn singers and Mrs. Kingsbury gave a good account of themselves in the choral parts of the music of Gounod. There was an audience of good size, but so excellent a concert deserved a better house, particularly in view of the modest scale of prices that obtained.

## STONE LEADS PEOPLE'S

Thompson Stone, conductor of the Handel and Haydn Society, as well as of other choral organizations in the vicinity, made his debut as an orchestral conductor in a guest leadership of the People's Symphony Orchestra, yesterday afternoon.

The orchestral numbers were Mottl's Ballet Suite of Rameau's music, a Symphony in D by Haydn, Wagner's "Morning Dawn" and Siegfried's Rhine Journey" and Goldmark's Overture, "Sakuntala."

The program was not without a tinge of choral music, for a group of singers from the Handel and Haydn joined the instrumental force in a performance of Gounod's "Gallia." This piece was given an excellent performance, the chorus being a pliant and resonant instrument in Mr. Stone's hands. Marion Kingsbury's voice was rather small for the solo part.

It was the purely orchestral music, however, that surprised the writer. For one thing, Mr. Stone has been none too fortunate in handling the orchestra as accompaniment for the numerous choral works he has undertaken here lately. For another, the People's orchestra has had an off year, giving concerts irregularly and, no doubt, lacking regular rehearsals. Under the circumstances Mr. Stone accomplished something of a miracle, for the orchestra has never sounded better to our ears. It has been more accurate, surer of itself, let us say under the conduct of Theophil Wendt. But we recall no such sonnet as it mustered in the Wagner and Goldmark numbers.

American

Posh

Globe

Cont'd

Apr 13 1930



In Symphony Hall in Boston, September 8 and 9  
of the Tercentenary Year 1930, a Concert arranged  
by the Massachusetts Bay Colony Tercentenary  
Commission through its Music Committee

The People's Symphony Orchestra; The Apollo Club of Male  
Voices; Thompson Stone, Conductor; Rulon Y. Robison, Tenor;  
William F. Dodge, Violin; Armand Welcome, Viola; Douglas  
Kenny at the Piano; Walter Kidder, Baritone

PRINTED records, in newspaper as well as in program, of the early concerts in New England rarely bring data for precise identification of the compositions performed. Hence, in selecting works which, passed in review in a single evening, might be said to sketch the development of the orchestral concert in Boston, choice of early works must be based on probability. But Oscar G. Sonneck, for many years in charge of the Music Division of the Library of Congress, so amply increased information gathered by Elson, Hood, Ritter and others, that the concert-giver of today can at least present what Bostonians may have heard on a certain evening of the eighteenth century.

The searcher for information must not expect to find even a statement of the key of the piece. Occasionally an overture is coupled with the name of an opera or oratorio; but generally one reads merely "Overture" or "Grand Overture." While the performers are often personally mentioned, the name of the composer is generally omitted. Only the famous (as for instance, "Aiden" for Haydn) get named.

The earliest date of a concert of "music for sundry instruments" given in Boston is December 30, 1731. The succeeding forty years were sprinkled with similar events; but it was not until May 17, 1771, that we have definite record of the public performance of a symphony in several movements. On that evening, as the last selection in "Act II" of a three-act program, a "periodical symphony" of Stamitz was given. And it must have been Johann Stamitz, since his famous son Karl was not yet definitely settled in the orchestral field.

Furthermore, by inference (but, as far as

available records show, only by inference) we may conclude that, previous to 1771, there arrived or already resided in Boston some persons who, through study, training, or travel, were very familiar with the work of the famous Mannheim Orchestra. That organization, led by Johann Stamitz, exercised an influence probably unparalleled by any other instrumental group at any epoch of musical history. Mozart and Beethoven came (directly and personally in the case of Mozart) under that influence; and Mozart's later symphonies, quartets and quintets show full assimilation of the "Mannheim style."

In Boston, then, in 1771 there was an active musical group of thoroughly up-to-date amateurs and professionals. Counter-influences of indifference or obstructionism doubtless made life interesting or miserable for this group.

The investigator has still the problem of recording or estimating the effect of conflicting and cooperating forces up to about 1880. Since then data gathered by Allen A. Brown, and bequeathed to the Boston Public Library, furnish ample basis for opinion and, if finality is attainable in the domain of art, conclusion.

While some of the early concerts promise "upwards of fifty performers," it is not to be taken for granted that an audience of 1771 heard just what an audience of 1930 hears. On the other hand, the auditorium was small; and there can be no doubt that, except for volume and resonance, the colonial audience heard in full such works as are here presented. The full score has only eleven separate parts: four strings, two oboes, two trumpets, two horns, and kettledrums.

Sept. 8 & 9 1930

## I

FIRST MOVEMENT OF A SYMPHONY IN D MAJOR, by JOHANN STAMITZ, supposedly played on May 17, 1771. The concert was arranged by Josiah Flagg, and was announced as "vocal and instrumental musick accompanied by French horns, hautboys, etc., by the band of the 64th Regiment."

The vogue of the works of Johann Wenzel Anton Stamitz (1717-1757) in all European capitals was phenomenal. His compositions include fifty symphonies. Thin as his orchestration may seem to us, we may think of it as possessing, for his contemporaries, great richness and brilliancy.

## II

SECOND, THIRD, AND FOURTH MOVEMENTS OF A SYMPHONY IN D MAJOR by ANTON FILTZ, as from a program dated October 26, 1772, presented by Mr. William Selby, organist at King's Chapel. The composer, born in 1730, was, from 1754 to 1760, First Cellist in the Mannheim Orchestra. Inventiveness in melody and boldness in contrasts are his striking qualities. He wrote forty-one symphonies. In merging the three movements by Filtz with one of Stamitz to secure a type of the complete Mannheim Symphony, we are doing only what is recorded as occasionally having occurred in Mannheim.

## III

FIRST MOVEMENT OF A SYMPHONIE CONCERTANTE FOR VIOLIN, VIOLA AND ORCHESTRA, by IGNACE PLEYEL, as from a program dated May 30, 1793, presented by a group of French musicians.

The name of Pleyel begins to appear on Boston programs about 1790, though it was not until 1795 that this favorite pupil of Haydn settled in Paris, where the piano and publishing business which he founded is now housed in a great building containing the *SALLE PLEYEL*, a concert-hall unique in design and in acoustic properties. The *Symphonie Concertante* is played from parts taken from a copyist's manuscript in the Brown Collection of the Boston Public Library which contains no statement as to the original. Pleyel wrote five such works, twenty-nine symphonies, many quintets, quartets, and smaller compositions.

## IV

THREE SONGS by FRANCIS HOPKINSON, the first native American song-composer. The span of the author's life was from 1737 to 1791. He was a lawyer by profession, and a signer of the Declaration of Independence as representative of New Jersey. Harold Vincent Milligan has arranged several of his songs, the earliest of which (*My Days Have Been So Wondrous Free*) dates from 1759. Mr. Robison will sing that earliest song and two others: *O'er the Hills*; *The Garland*.

## V

OVERTURE TO THE OPERA "DER FREISCHUETZ," by KARL MARIA VON WEBER. This work is included in the program as a tribute to the Germania Orchestra, a group of gifted players who, from 1850 to 1854, did great service in extending Boston's knowledge of masterpieces of orchestral music.

## INTERMISSION

## VI

THE FAREWELL OF HIAWATHA, FOR BARITONE, MALE CHORUS AND ORCHESTRA by ARTHUR FOOTE. The author, a native of Salem, has been active in many fields as a composer, and has trained many who have achieved success as pianists and composers. The Apollo Club first sang this work in 1886.

Longfellow's text reads:

From his place rose Hiawatha,  
Bade farewell to old Nokomis,  
Spake in whispers, spake in this wise,  
Did not wake the guests, that slumbered:

"I am going, O Nokomis,  
On a long and distant journey,  
To the portals of the Sunset,  
To the regions of the home-wind,  
Of the Northwest wind, Keewaydin.  
But these guests I leave behind me,  
In your watch and ward I leave them;  
See that never harm comes near them,  
See that never fear molests them,  
Never danger nor suspicion,  
Never want of food or shelter,  
In the lodge of Hiawatha!"

Forth into the village went he,  
Bade farewell to all the warriors,  
Bade farewell to all the young men,  
Spake persuading, spake in this wise:

"I am going, O my people,  
On a long and distant journey;  
Many moons and many winters

Will have come, and will have vanished,  
 Ere I come again to see you.  
 But my guests I leave behind me;  
 Listen to their words of wisdom,  
 Listen to the truth they tell you,  
 For the Master of Life has sent them,  
 From the land of light and morning!"

On the shore stood Hiawatha,  
 Turned and waved his hand at parting;  
 On the clear and luminous water  
 Launched his birch canoe for sailing,  
 From the pebbles of the margin  
 Shoved it forth into the water;  
 Whispered to it, "Westward! westward!"  
 And with speed it darted forward.

And the evening sun descending  
 Set the clouds on fire with redness,  
 Burned the broad sky, like a prairie,  
 Left upon the level water  
 One long track and trail of splendor,  
 Down whose stream, as down a river,  
 Westward, westward Hiawatha  
 Sailed into the fiery sunset,  
 Sailed into the purple vapors,  
 Sailed into the dusk of evening.

And they said, "Farewell forever!"  
 Said, "Farewell, O Hiawatha!"  
 And the forests, dark and lonely,  
 Moved through all their depth of darkness,  
 Sighed, "Farewell, O Hiawatha!"  
 And the waves upon the margin  
 Rising, rippling on the pebbles,  
 Sobbed, "Farewell, O Hiawatha!"  
 And the heron, the Shuh-shuh gah,  
 From her haunts among the fen-lands  
 Screamed, "Farewell, O Hiawatha!"

Thus departed Hiawatha,  
 Hiawatha the Beloved,  
 In the glory of the sunset,  
 In the purple mists of evening,  
 To the regions of the home-wind,  
 Of the Northwest wind, Keewaydin,  
 To the Islands of the Blessed,  
 To the kingdom of Ponemah,  
 To the land of the Hereafter!

## VII

**FIRST MOVEMENT OF SYMPHONY  
 IN F** by HERMANN GOETZ (1840-1876). From 1865 to 1882 the Harvard Musical Association, founded in 1837 by graduates of Harvard University, maintained in Boston annual series of orchestral concerts, chiefly under the direction of Carl Zerrahn, who had left Germany during the Revolution of 1848 and was first active in Boston as flutist of the Germania Orchestra. The "Harvard Musicals" maintained a uniformly progressive policy. The Goetz movement is presented as a specimen of novelties offered during the season of 1880. Many of

the players active in the Association's concerts became members of the Boston Symphony Orchestra, founded by Henry L. Higginson, and giving its first concert on October 22, 1881.

## VIII

**NEGRO RHAPSODY** by HENRY FRANKLIN GILBERT. The composer was born in Somerville in 1868 and died in Cambridge in 1928. He sought actively to cultivate the distinctively American in music, and his Negro Rhapsody has been heard in many musical centres in Europe as well as in the United States. He was a pupil of Emil Mollenhauer, first conductor of the People's Symphony Orchestra, studied also at the New England Conservatory, and later with Edward Macdowell.

## IX

**ECCE JAM NOCTIS FOR MALE CHORUS AND ORCHESTRA** by GEORGE WHITEFIELD CHADWICK. This work was written in 1897 on the occasion of Yale's bestowal of the degree of A.M. on the composer. It may be said to typify the broad mastery of all means of musical expression which characterizes the works of the author who, as Director of the New England Conservatory since 1897, has wielded an extensive and always beneficent influence on the musical life of the United States. Born in Lowell, trained by American teachers of high rank, he studied and observed in European capitals. In connection with the recent semi-centennial of his first appearance as conductor of one of his own works in Boston, it was written: "He has become a citizen of the world of music, while devoting himself steadily to the development of music in the United States."

Saint Gregory's original text is followed by an English version by Isabella G. Parker:

*Ecce jam noctis tenuatur umbra,  
 Lucis aurora rutilans coruscet  
 Nisibus totis rogitemus omnes  
 Cuncti potentem.*

*Ut Deus noster miseratus omnem  
 Pelat angorem, tribuat salutem  
 Donet et nobis pietate Patris  
 Regna polorum*

*Praestat hoc nobis Dictas beata  
 Patris ac Nati pariterque Sancti Spiritus  
 Cujus cujus reboat per omnem  
 Gloria mundum.*



Lo, now night's shadows slowly yield to morn-  
ing,  
All the fair East—with golden light adorning;  
With one accord our worship true is given,  
Father of Heaven.

Do Thou, O Father, through the day defend us,  
Through the day defend us from every evil,  
Peace and safety send us,

And give to us forever Joy eternal,  
Joy forever in realms supernal.

Grant us these gifts, O Thou most blessed  
Giver,

Father, Son and Holy Spirit forever,  
Glory to Thee from all Thy works be given  
Through earth and Heaven.

#### THE COMMISSION

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Sybil H. Holmes  
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Dr. Henry Colt  
Allan Forbes  
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Capron, W.  
Blackman, A.  
Schworer, C. L.  
Mahn, F.  
Reed, L.  
Arnson, V.  
Gallo, J.  
Garabedian, V.  
Goldman, L.  
Niccoli, A.  
Feldman, M.  
Leuci, A.  
Schklar, S.  
Carmosino, M.  
Rosenfield, M.  
Lighter, J.  
London, M.  
Mark, M.  
Munroe, W.  
Fuller, S.

##### VIOLAS

Welcome, H.  
Macdonald, R.  
Boetje, J.  
Hewitt, A.  
Gebhardt, M.  
Custer, W.  
Krut, M.  
Bennett, R.

##### CELLOS

Rose, L.  
Zeise, K.  
Mark, A.  
Stuntzner, E.  
Amendola, A.  
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## MUSIC PUBLISHED DURING THE PAST MONTH

## The Story of a Concert

By LEO RICH LEWIS

THE Music Committee appointed by the Massachusetts Bay Colony Terecentenary Commission was given the task of caring for the music of all events initiated by the Com-

mission in the name of the State, and the Committee was informed that the Commission would listen interestedly to any suggestions as to purely musical events formulated by the Committee. No wonder; since this Music Committee, twenty-four in number, contained all the head-liners an' me, it could offer only sensible suggestions; especially as, being projected into the chairmanship by a powerful low kick from on high, I didn't have a vote any-way.

As the events instituted by the Commission consisted chiefly of extremely high-grade talk, our primary function in connection with those events was to prevent much music happening; which function was discharged to the enthusiastic approval of all who talked. And the talk was so good that nobody missed the music. Of course there were lots of brass bands and things; but it doesn't take heads of college departments of music to hire and steer good bands.

When we began to look about for things musical to do, we found that the insidious civic pride of most of the cities and towns in Massachusetts had solidly plugged every avenue of effort, if something can be called insidious which plugs something with good and fruitful stuff. In a word, our occupation was not gone; it just simply never was. I of course had no license to fool away the time of people like (never mind any committee-member's name; each was more or less distinguished than any

Sept 11, 1930

other) in holding meetings to try to hunt up something to do, when everything thinkable was being done. I therefore suspended meetings, and took a position as a sort of fire warden; only, I was looking for a forest where there wasn't a fire.

I didn't find one. The whole state of Massachusetts was comfortably ablaze with musical enthusiasm.

But, while sitting on the side-lines during five performances of an entrancingly beautiful pageant in Medford, I had a bright idea. We were a State Committee. Why not assemble in the Harvard Stadium (the only great enclosure free from noise in Eastern Massachusetts) episodes from the major and processions from the minor pageants held in scores of towns and cities? Also, as the second of a pair of Labor Day week-end events, why not a great choral festival in the same auditorium?

Receiving authorization from Commission and Committee to proceed on these plans, I went through all the motions of estimate and imagination, only to find at the last minute that, while the public of 40,000 could probably be assembled, the 5,000 performers might fail to materialize. Hence, when the Commission appeared to be ready to vote final approval, I recommended that we cancel the Stadium prospects and substitute two concerts in Symphony Hall. A major reason against complete cancellation was that we had provisionally engaged the People's Symphony Orchestra for the Stadium, and that there were seventy legitimately expectant musicians to whom money meant money. A minor reason was that we already had on file several hundred applications for Stadium tickets. The State was inviting the public, and one doesn't exactly like to withdraw unconditionally an invitation.

N.B.  
I felt that we were taking a rather sportful chance in shifting to an indoor symphony program from an outdoor olio, and I shouldn't have dared to swap horses unless the companion rider had been Thompson Stone. The People's Symphony Orchestra had just chosen him as its conductor for next season,—his first season. I had heard him conduct Chadwick's "Ecce Jam Noctis" at the composer's festival concert a few weeks ago and, following the impulse of a more or less experienced flair for the real thing,

I classified him at once as one of those rare birds called conductors. The whole ceremony of decision as to the substitution consisted of "Will you?" and "I will," and we proceeded to plan for the program, which was to be the same for both concerts, thus allowing 6,000 people to hear it.

Before going further in the story, let me quote from the *Transcript's* review of the concert: "In the general high quality of the performance and the evidence of careful planning and diligent preparation, the concert was apparently one of the most successful events of the Tercentenary year."

The fact is that, if ever a program was slapped together in a rush and rehearsed in last minute dabs, this was the program. And a partial proof is that the first performance was slightly better than the second.

We promptly decided to make the evening a review of the development of the orchestral concert from Colonial times to the present. From Sonneck's "Early Concert Life in America" we took three program items recorded as performed previous to 1800. The first two, by Stamitz and by Filtz, were in *Denkmäler der Pfälzbayerischen Tonkunst* with Hugo Riemann's editing. The third, by Pleyel, was in a collection that couldn't be moved.

Letters and telegrams to New York, where the Bostonian always counts on finding anything he wants, revealed a complete lack of orchestral parts of any Stamitz or Filtz works. From the Harvard University Library we got removable scores; but the Pleyel work was where it was and nowhere else.

And it was the morning of the 28th of August, with the concerts scheduled for September 8 and 9.

A highly efficient agency undertook to put through the copying of Stamitz and Filtz, working without regard for holidays and Sunday. The Pleyel work, our sole prospective "hit" among the antiques, could be copied only at the library. The manuscript was too indistinct for good photostatic work, even if there had been time for that. Also, it needed some editing away from archaic notation and, of course, continuous watching for possible errors. Doubtless there was someone somewhere to whom the task might be confided, but there wasn't time to hunt him up. More and more

sure with every renewed glance at, in and through the score that it was a gem, "accoutred as I was, I plunged in" and did what I never did before and never expect to do again: copied out the parts of a 400-measure movement in four-four time, with sixteenth-notes in exuberant plenty.

The old hulk stood the strain of the four-day drive, with incidental preparations of a managerial sort filling the moments when I had to get up and stretch, so to speak. The agency tackled the duplicates. I made a skeleton-score for Mr. Stone, and he jotted into it his "leads." Thus, at the first rehearsal on September 4, all parts were ready for the orchestra including, by the way, the parts of Gilbert's *Negro Rhapsody*, supposed to be in Boston but, after all, flown from New York in response to a telephone message in mid-afternoon of September 3.

When the Pleyel was out of the way, a program to fit the case had to be written. It was a four-page 8 x 11 affair, with a first page full of material intended to be informative and not too dry. Pages two and three had the following, plus the text of the choral numbers:

### I

First movement of a symphony in D major, by Johann Stamitz, supposedly played on May 17, 1771. The concert was arranged by Josiah Flagg, and was announced as "vocal and instrumental musick accompanied by French horns, hautboys, etc., by the band of the 64th Regiment."

The vogue of the works of Johann Wenzel Anton Stamitz (1717-1757) in all European capitals was phenomenal. His compositions include fifty symphonies. Thin as his orchestration may seem to us, we may think of it as possessing, for his contemporaries, great richness and brilliancy.

### II

Second, third and fourth movements of a symphony in D major, by Anton Filtz, as from a program dated October 26, 1772, presented by Mr. William Selby, organist at King's Chapel. The composer, born in 1730, was, from 1754 to 1760, First Cellist in the Mannheim Orchestra. Inventiveness in melody and boldness in contrasts are his striking qualities. He wrote forty-one symphonies. In merging the three movements by Filtz with one of

Stamitz to secure a type of the complete Mannheim Symphony, we are doing only what is recorded as occasionally having occurred in Mannheim.

### III

First movement of a symphonie concertante for violin, viola and orchestra, by Ignace Pleyel, as from a program dated May 30, 1793, presented by a group of French musicians.

The name of Pleyel begins to appear on Boston programs about 1790, though it was not until 1795 that this favorite pupil of Haydn settled in Paris, where the piano and publishing business which he founded is now housed in a great building containing the Salle Pleyel, a concert-hall unique in design and in acoustic properties. The *Symphonie Concertante* is played from parts taken from a copyist's manuscript in the Brown Collection of the Boston Public Library which contains no statement as to the original. Pleyel wrote five such works, twenty-nine symphonies, many quintets, quartets, and smaller compositions.

### IV

Three songs by Francis Hopkinson, the first native American song-composer. The span of the author's life was from 1737 to 1791. He was a lawyer by profession, and a signer of the Declaration of Independence as representative of New Jersey. Harold Vincent Milligan has arranged several of his songs, the earliest of which (*My Days Have Been So Wondrous Free*) dates from 1759. Mr. Robison will sing that earliest song and two others: *O'er the Hills*; *The Garland*.

### V

Overture to the opera "*Der Freischuetz*," by Karl Maria von Weber. This work is included in the program as a tribute to the Germania Orchestra, a group of gifted players who, from 1850 to 1854, did great service in extending Boston's knowledge of masterpieces of orchestral music.

### VI

The Farewell of Hiawatha, for baritone, male chorus and orchestra, by Arthur Foote. The author, a native of Salem, has been active in many fields as a composer, and has trained many who have achieved success as pianists and composers. The Apollo Club first sang this work in 1886.



## VII

First movement of symphony in F, by Hermann Goetz (1840-1876). From 1865 to 1882 the Harvard Musical Association, founded in 1837 by graduates of Harvard University, maintained in Boston annual series of orchestral concerts, chiefly under the direction of Carl Zerrahn, who had left Germany during the Revolution of 1848 and was first active in Boston as flutist of the Germania Orchestra. The "Harvard Musicals" maintained a uniformly progressive policy. The Goetz movement is presented as a specimen of novelties offered during the season of 1880. Many of the players active in the Association's concerts became members of the Boston Symphony Orchestra, founded by Henry L. Higginson, and giving its first concert on October 22, 1881.

## VIII

Negro Rhapsody by Henry Franklin Gilbert. The composer was born in Somerville in 1868 and died in Cambridge in 1928. He sought actively to cultivate the distinctively American in music, and his Negro Rhapsody has been heard in many musical centres in Europe as well as in the United States. He was a pupil of Emil Mollenhauer, first conductor of the People's Symphony Orchestra, studied also at the New England Conservatory, and later with Edward Macdowell.

## IX

Ecce Jam Noctis for Male Chorus and Orchestra by George Whitefield Chadwick. This work was written in 1897 on the occasion of Yale's bestowal of the degree of A.M. on the composer. It may be said to typify the broad mastery of all means of musical expression which characterizes the works of the author, who, as Director of the New England Conservatory since 1897, has wielded an extensive and always beneficent influence on the musical life of the United States. Born in Lowell, trained by American teachers of high rank, he studied and observed in European capitals. In connection with the recent semi-centennial of his first appearance as conductor of one of his own works in Boston, it was written: "He has become a citizen of the world of music, while devoting himself steadily to the development of music in the United States."

I wouldn't be spending time telling about what has thus far been recounted, if the thrill-

ing part of the experience were not still to be told.

Conductor Stone had to gather his players from their summer homes by letter, telephone, telegram. A Goldman festival performance preëmpted some of the leaders of wind and brass. But he knew his men, and summoned them personally for known tasks. The urgency of the call turned out to be an incentive, not a hindrance. A reviewer spoke of the performance as "characteristic of Boston in the midst of its musical season."

Thrill Number One results from seeing that as unmetropolitan an American city as Boston has arrived at a stage of such musical efficiency.

Thrill Number Two results from seeing that, in an emergency, choral organization and orchestra, with local soloists, under a local conductor, were able to offer representative works of New England composers in mid-season style, while also offering material for a comprehensive historical sketch suitable for State sponsorship during a festival year.

By the way, it was (to enumerate all the performers) the People's Symphony Orchestra, the Apollo Club, Will Dodge, Armand Welcome, Rulon Robison, Walter Kidder, Douglas Kenny who did the deed.

### A New Choral Symphony by Arthur Bliss

Arthur Bliss, the young English composer who created such enthusiasm in England last season with his cantata "Pastoral" has composed a new Symphony for "Orator, Chorus and Orchestra" entitled "Morning Heroes." For the text, Mr. Bliss has drawn from such widely different sources as "The Iliad," Walt Whitman's "Drum Taps," the Poems of Li-Tai-Po, "Spring Offensive," a poem by Wilfred Owen, and Robert Nichol's "Dawn on the Somme." The work was composed for the Norfolk and Norwich Musical Festival and is to receive its first performance on October 22nd.

H. G., writing in *The Musical Times*, calls it Mr. Bliss' largest and most important work and goes on to say: "A study of the proof-sheets has moved and excited me to a degree that is new in my experience of mentally-heard music; and if the mere printed page can do so much, what may we not expect from actual performance?"



**RARE CONCERT**  
**AT SYMPHONY**  
*Boston Post Sept 8-9-1930*  
**People's Orchestra and the**  
**Apollo Club Join**

The crowning contribution of the Massachusetts Bay Tercentenary Commission to the celebration of Boston's 250th anniversary came last night at Symphony Hall in a really beautiful concert. The People's Symphony Orchestra joined hands with the famous Apollo Club and rendered a programme of music familiar to New Englanders of Colonial days.

A capacity audience turned out to offer its applause, enthusiasm, and appreciation for an evening of musical enjoyment. Fortunately, for those who were not able to take advantage of this interesting treat, the concert will be repeated tonight. These concerts are free to all.

Thompson Stone, the new conductor of the People's Symphony Orchestra, took the baton for the first time and injected a reverence and color into the music that it merited.

Rulon Y. Robison was the tenor of the occasion, William F. Dodge the violinist, Armand Welton took the solo parts on the viola, Douglas Kenny at the piano, and Walter Kidder, the baritone.

The programme opened with "The First Movement of a Symphony in D Major" by Johann Stamitz, supposedly played on May 12, 1771. The second number was "The Third and Fourth Movements of a Symphony in D Major" by Anton Pils, presented by William Sells for the first time at Kinsley Chapel.

The high spot was "The Farewell of Hiawatha" rendered by Walter Kidder, the Apollo Club and the People's Symphony Orchestra. The Apollo Club first sang this work in 1856.

*Boston Globe*  
 SEP 10 1930  
**CONCEPT SKETCHES**  
**ORCHESTRAL HISTORY**  
**Centenary Program at**  
**Symphony Hall**

A concert, sketching the development of the orchestral concert in Boston, was given again last night by the Massachusetts Bay Colony Tercentenary Commission through its music committee to an audience of more than 1500 which filled Symphony Hall. Thompson Stone conducted the program which was rendered by the People's Symphony Orchestra and the Apollo Club of Male Voices. The concert, which was the second of two ones which were scheduled to take place in the Harvard stadium, was a great success.

Although the earliest date of a concert given in this city is in 1721, no records are precise until 1771, when there was given a public performance of a symphony in several movements. The first movement of a symphony by Johann Stamitz, supposed to have been played at the concert of 1771, was accordingly given as the first number on last night's program.

As from a program of 1772, the second, third and fourth movements of a symphony in D Major by Anton Pils was given as the second selection. This was followed by a selection from a symphony by Ignace Pleyel as from a program of 1773. The next number was a trio of songs from Francis Hopkinson, the first native American song composer.

Following the intermission, was the selection of "The Farewell of Hiawatha" for baritone, male chorus and orchestra by Arthur Foote. It was the Apollo Club which first sang this work in 1856. The rest of the program included works from Hermanno Goetz, a "Negro Rhapsody" by Henry Uebers, and "Ecco Am Nucleo" by George Whitefield Chadwick. Leo Rich Lewis was chairman of the committee in charge of the program.

THOMPSON STONE, recently appointed conductor of the People's Symphony Orchestra, who, on Sept. 8 and 9 in Symphony hall will conduct the Handel and Haydn Society, augmented with the People's Symphony orchestra.  
 1430 (Boston Herald, Harper)

*Sept 8-9, 1930*

*Globe*

*- Herald*

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor



1930 - 1931

ELEVENTH SEASON

JORDAN HALL  
BOSTON

## PEOPLE'S SYMPHONY

In this age of machine-made music of every species, when he who wishes to soothe his nerves and saturate his being with pleasant sensations through the medium of his ears, need only turn a screw to achieve his purpose, we cannot but admire the courage and optimism of the People's Symphony orchestra in giving an opportunity to those who prefer the music of the concert hall to that of the radio to hear symphonic music at a price within reach of the general public. The efforts of the musicians were well rewarded. An interested and sympathetic audience welcomed them and were not hurried in their warm and spontaneous thanks. This audience had come to the concert simply because they wished to hear music. They heard a classic program played by an able band if not one of virtuosi.

The program consisted of Berlioz's "Carnaval Roman", Schubert's Unfinished Symphony, Tchaikovsky's piano concerto in B flat minor with Raymond Havens pianist, and Wagner's overture to "Tannhauser".

Quality, solidity and balance of tone the orchestra possesses, though flexibility and nuance they have yet to develop; however, one knows that these subtler qualities come only with years of work together. Each man is vitally bent on what he is doing, and one cannot help but feel that this sincerity, on the part of the men as well as the conductor, will do a great deal to bring good results.

As soloist in the Tchaikovsky concerto, Mr. Havens showed an adequate technique. His playing has a pleasing quality, and he is particularly happy in light, delicate finger work. His tone is not as rich as we might wish, nor did he give to the chords at the opening the sonority and breadth that make the great dramatic force of this work. He showed a fine conception of what he was doing and played with a great deal of taste. Mr. Stone accompanied sympathetically, though sometimes the orchestra seemed a little too prominent, these moments did not occur too often. The rest of the program was conducted with intelligent regard to tempo and interpretation.

It is to be hoped that this organization will receive the support it well deserves. The fine endeavor should be met with sympathy and co-operation.

L. B. D.

*Herold*

## PEOPLE'S OPENS 11TH SEASON

Thompson Stone Conductor  
of Reorganized Band

The People's Symphony orchestra, newly organized and with Thompson Stone as its regular conductor, began at Jordan Hall yesterday afternoon its 11th season. With a changing personnel and a few frequent exchange of leaders the orchestra has hardly in the 10 years that now lie behind it made steady and consistent progress. But at least this may be said—the orchestra as at present constituted is an instrument with which Mr. Stone has accomplished much, and by evidence of yesterday's concert results may be expected.

To judge from the programme of yesterday and that of the concert of Nov. 22, the next to be given, as announced in yesterday's programme leaflet, Mr. Stone has a sound notion of what such an orchestra should play and what its public would like to hear. Not all the former patrons of these concerts have returned to the fold. Yesterday's audience was a rather slender one. But Mr. Stone's programmes of "popular classics" and good request of the orchestra's playing should bring the delinquent back.

In order, the pieces of yesterday were Berlioz's "Roman Carnival" Overture, Schubert's "Unfinished" Symphony, Tchaikovsky's First Piano Concerto, and Beethoven's "Pastorale" Symphony. It is to be hoped that the "Tannhauser" overture of Wagner.

*Nov 27 1930*

*osh*

# FIRST CONCERT

SUNDAY AFTERNOON, NOVEMBER 2nd, 1930

ASSISTING ARTIST

RAYMOND HAVENS, *Pianist*

## PROGRAMME

Carnival Romaine . . . . . *Berlioz*

Symphony in B flat minor . . . . . *Schubert*

## INTERMISSION

Concerto in B flat minor for Piano and Orchestra *Tschaikowsky*

MR. HAVENS, SOLOIST

Overture to "Tannhäuser" . . . . . *Wagner*

STEINWAY PIANO USED

## NEXT CONCERT

SUNDAY AFTERNOON, NOVEMBER 23, AT 3.15 P. M.

MERIEL BLANCHARD, SOPRANO, *Assisting Artist*

## PROGRAMME

Prelude to Hänsel and Gretel . . . . . *Humperdinck*

Symphony No. 8 . . . . . *Beethoven*

Nocturne } from Midsummer Nights Dream . . . . . *Mendelssohn*  
Scherzo }

Symphonic Poem, Les Preludes . . . . . *Liszt*

Historical and descriptive notes by WARREN STOREY SMITH

## Programme Notes

**Overture, "The Roman Carnival," Opus 9** **Hector Berlioz**  
(Born at Cote-Saint-Andre, France, December 11, 1803; died at Paris, March 8, 1869.)

This overture was built upon material taken from Berlioz's opera, "Benvenuto Cellini." The first fiery measures hint at the chief theme, a "saltarello," danced during the second act on the Piazza Colonna in Rome. An abrupt pause brings a broad melody for the English horn—in the opera a love-song of Cellini's. This melody is repeated by the full orchestra, and a short transitional passage leads to the main body of the overture. For some time the saltarello holds uninterrupted sway. There is a subsidiary theme for high wood-wind repeated immediately by the strings. A bassoon sings Cellini's song of love and the saltarello returns.

**"Unfinished" Symphony, in B Minor** **Franz Schubert**  
(Born at Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828.)

In 1822 Schubert was elected an honorary member of the musical Society of Graz, in Austria, and in acknowledgment of the compliment he set to work, on October 30 of that year, upon the composition of a symphony. Two movements of it were completed and nine measures of a third, when, for reasons never disclosed, he abandoned the task. For many years the manuscript lay neglected at Graz, until the conductor Johann Herbeck obtained it from Schubert's friend, Anselm Huttenbrenner, and at Vienna, in 1865, brought to its initial hearing the "Unfinished" Symphony, destined to be so popular with audiences of many lands.

Beginning gravely, in 'cellos and double-basses, the first movement proceeds with gathering intensity and increased sonority to a climax of almost tragic power. Though he never succeeded as a writer of opera, Schubert had strong dramatic feeling that was nowhere better exemplified than here. To the prevailing sadness of this movement the second theme, on each of its appearances sung by the 'cellos and one of the composer's most delightful melodies, brings a consoling note.

**Concerto for Pianoforte, No. 1, in B-flat Minor, Opus 23**

**Peter Ilyitch Tschaikowsky**

(Born at Votkinsk, May 7, 1840; died at Leningrad, November 6, 1893.)

Wishing counsel concerning certain technical details in his new Concerto, since he himself was not a virtuoso, Tschaikowsky took the composition to his friend Nicholas Rubinstein, at that time (1874) adjudged the best pianist in Moscow. Unfortunately Rubinstein was for some reason apparently wholly insensible to the worth and beauty of the piece, and condemned it as weak and unplayable.

Hurt to the quick, the composer thereupon resolved to publish the Concerto as it stood, without the alteration of a single note, and he kept his resolution.

Against sonorous chords in the pianoforte the violins and 'cellos give out a theme in D-flat Major, of superb breadth, which is repeated, after a cadenza for the solo instrument, by all the strings (the double-basses excepted), against full harmony in the rest of the orchestra.

**Overture to the opera "Tannhauser"**

**Richard Wagner**

The Overture to "Tannhauser" may be taken as an epitome of the drama, or rather of the spiritual struggle of its central figure. At the beginning clarinets, horns and bassoons intone the melody chanted in Act III. by the returning Pilgrims, with whom Tannhauser had journeyed to Rome in expiation of his sin. Repeated with fuller orchestration, and once more heard in its original form, this melody is broken in upon by the sensuous music of the Venusberg. Violins proclaim the song in which Tannhauser expresses his praise of Venus and which, repeated by him in the Tournament of Song, brings down upon him the wrath of the assemblage. The music of the amorous revels returns, and a clarinet sings Venus' song of seduction. Once more recur the bacchanalian strains and, more loudly than before, is sounded Tannhauser's hymn to Venus. The delirium is now at its height, but of a sudden it subsides: and beneath an insistent whirring of violins the melody of the Pilgrims' Chorus again appears, gradually gathering force until at the end it is blared forth, by trumpets and trombones, against full orchestral accompaniment.

The STEINWAY is the official piano of the People's Symphony Orchestra



With Thompson Stone to Lead  
The Rejuvenated  
Orchestra

Yesterday the orchestra sounded more professional than it has in many a moon, save only when in the past some distinguished guest took the baton for a single concert. The works on the program had been adequately prepared and showed it. There was no guess-work playing. Mr. Stone was able to conduct easily, reminding players of ground covered in rehearsal, rather than trying to help them out of difficulties or trying to minimize lapses, he has sometimes been the case. There was no straining after effect. There were no attempts to read now blurs into or out of the

young playmate, fruitfully. The program was headed by Mr. Havens and Chalkovsky's concerto. Mr. Havens played with brilliance, with power, with a fine sense of rhythm, and with a progressive beginning in mind with his thundering chords. Impetuously they were followed by Mr. Chalkovsky's melodies are ardent, full-voiced, as a true romantic Mr. Havens sang them. But as the music proceeded, the piano and orchestra, and Chalkovsky bids the pianist weave all manner of arabesques over the piano. The piano was played with a charming his listeners, as well as singer of passionate or plaintive song. In short, the piano was played with a feeling which has he done himself as full justice as he did yesterday. Finally, between Mr. Havens and Chalkovsky's concerto, the work. By no means a casually thrown together accompaniment did Mr. Stone give the pianist. Well planned was the melody, and the piano was played. To all the combined forces goes the credit for an enjoyable Chalkovsky in C major. The piano was played with a feeling which has he done himself as full justice as he did yesterday.

The People's Symphony under the conductorship of Emil Mellenbauer and of Stuart Mason, both now dead, was notably successful in attracting large audiences for concerts of high artistic quality. An injudicious change in the location of the concerts, and in the scale of prices, alienated many of the former audience. They should now return to the fold.

Mr. Stone's career as conductor of the Handel and Haydn Society, and of the Apollo Club, indicates his fitness to lead the People's Symphony. The dates of the People's Symphony concerts for the season as now arranged are as follows. All concerts are Sunday at 3:15 in Jordan Hall. Nov. 2, Nov. 22, Dec. 7, Dec. 14, Jan. 11, Jan. 25, Feb. 8, Feb. 22, March 8, March 22, April 12.

Raymond Havens Heard  
in Piano Concerto

Mr. Havens, in the Tchaikovsky concerto, yesterday played with the technical competence one expects of him and with a greater breadth of style and energy of rhythm than on some former occasions. He was very heartily applauded, but wisely refrained from an encore, a thing always misplaced at a Symphony concert.

## Stone to Direct People's Symphony

It is hoped that the appointment of Mr. Stone will mean the turning point in the fortunes of the People's Symphony orchestra since Mr. Stone's growing reputation marks him as a coming man in symphony circles.

00 2-1930



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*Everett's Tercentenary Concert*

*Arranged by the*

*Citizens' Tercentenary Committee*

*Of the City of Everett*



*The People's Symphony Orchestra*  
*Thompson Stone, Conductor*

*The Boston Square and Compass Club Male Choir*  
*Warren W. Adams, Conductor*  
*Anna F. Farnsworth, Accompanist*



*Friday Evening, November 21st, 1930*

*ROCKWOOD AUDITORIUM*

*Nov. 21- 1930*  
*at Everett*

# Program

## I

Overture to "Der Freischütz" ..... Carl Maria von Weber  
(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

June 18, 1821, is a memorable date in music, since it marks the initial production of Weber's opera, "Der Freischütz." The first typically German opera, and hence the forerunner of most of the operas of Wagner, "Der Freischütz" stands also as the first convincing expression in music of the Romanticism that was the dominant note in the art of the nineteenth century. Again, in "Der Freischütz" the supernatural, or rather the diabolical, element finds its first musical expression, and even today the music of the scene in the "Witches' Glen" is still eerie and sinister in effect.

In the autumn and winter before "Der Freischütz" was first given as an opera there were three performances of the Overture, and writing of the last of these, at Dresden, the composer's son, Max von Weber, tells us that although the piece was received with enthusiasm its novel orchestration greatly disconcerted the elderly in the audience. Thus does history endlessly repeat itself!

With the exception of the introductory quartet for horns, all the music of the Overture is taken from the opera itself, and the main body of the piece is made up of the music of the scene in the Witches' Glen, where Max makes his compact with Samiel.

## II

"Unfinished" Symphony in B Minor ..... Franz Schubert  
(Born at Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828)

In 1822 Schubert was elected an honorary member of the musical Society of Graz, in Austria, and in acknowledgment of the compliment he set to work, on October 30 of that year, upon the composition of a symphony. Two movements of it were completed and nine measures of a third, when, for reasons never disclosed, he abandoned the task. For many years the manuscript lay neglected at Graz, until the conductor Johann Herbeck obtained it from Schubert's friend, Anselm Huttenbrenner, and at Vienna, in 1865, brought to its initial hearing the "Unfinished" Symphony, destined to be so popular with audiences of many lands.

Much of the music of Schubert breathes a spirit of gentle melancholy, and Sir George Grove has characterized the first movement of this Symphony as "sadly full of agitation and distress." Yet the piece suggests to Edmondstone Duncan, the composer's admirable biographer, "the salt-flavored breeze, the splendid underlying pulsation of its waves and the freedom and expanse which a wilderness of waters conveys to the mind."

Beginning gravely, in 'cellos and double-basses, the first movement proceeds with gathering intensity and increased sonority to a climax of almost tragic power. Though he never succeeded as a writer of opera, Schubert had strong dramatic feeling that was nowhere better exemplified than here. To the prevailing sadness of this movement the second theme, on each of its appearances sung by the 'cellos and one of the composer's most delightful melodies, brings a consoling note.

In the Andante, the rich and satisfying key of E major succeeds the sombre key of B minor, and this serene movement, with its limpid modulations, its exquisite instrumentation, is unbroken melody from the first bar to the last. Again to quote Mr. Duncan: "There seems scarce any analogy for the inspiration of this movement. . . . The strange blending of peace and passion . . . and the almost religious atmosphere of the whole. . . ."

## III

Bedouin Song (Poem by Bayard Taylor) ..... Arthur Foote  
Sweet and Low ..... Charles S. Johnson  
The Autumn Sea ..... Wilhelm Gericke

The Boston Square and Compass Club Male Choir

# Program

## IV

Three Ballet Pieces (Arranged by Felix Mottl) . . . . . *Jean-Philippe Rameau*  
(Born at Dijon, France, September 25, 1683; died at Paris, September 12, 1764)

Born two years before Bach, Rameau outlived his great contemporary by fourteen years. A reformer of French opera, Rameau was one of the greatest of all musical theorists, and the modern science of harmony may be said to have received its baptism in his "Traite de l'Harmonie," published in 1722.

From the operas of Rameau, as well as from those of Gretry and other composers of the 18th century, Felix Mottl (1856-1911) eminent Austrian conductor, has taken several dances, to give them modern orchestral settings. Of the operas represented in these Ballet Pieces played to day, "Platee" was produced in 1745, and "Les Fetes d'Hebe" in 1739.

## V

"Les Preludes" Symphonic Poem after Lamartine . . . . . *Franz Liszt*  
(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 3, 1886)

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?"

Thus begins Lamartine's poem, which serves as inspiration for this most popular of Liszt's twelve symphonic poems, and in its course are mentioned love, "the enchanted dawn of every life," the storms of destiny, the consolation sought and found in Nature, and the trumpet call to strife wherein man may "regain full knowledge of himself and all his strength."

Liszt's music is based upon a single motif, which becomes by turn amorous, stormy, pastoral and finally martial in its expression.

## VI

In Absence . . . . . *Dudley Buck*  
Soldier's Chorus (from "Faust") . . . . . *Charles Gounod*  
*The Boston Square and Compass Club Male Choir*

## VII

Overture to "Tannhauser" . . . . . *Richard Wagner*  
(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

The Overture to "Tannhauser" may be taken as an epitome of the drama, or rather of the spiritual struggle of its central figure. At the beginning clarinets, horns and bassoons intone the melody chanted in Act III by the returning Pilgrims, with whom Tannhauser had journeyed to Rome in expiation of his sin. Repeated with fuller orchestration, and once more heard in its original form, this melody is broken in upon by the sensuous music of the Venusberg. Violins proclaim the song in which Tannhauser expresses his praise of Venus and which, repeated by him in the Tournament of Song, bring down upon him the wrath of the assemblage. The music of the amorous revels returns, and a clarinet sings Venus' song of seduction. Once more recur the bacchanalian strains and, more loudly than before, is sounded Tannhauser's hymn to Venus. The delirium is now at its height, but of a sudden it subsides; and beneath an insistent whirling of violins the melody of the Pilgrims' Chorus again appears, gradually gathering force until at the end it blares forth, by trumpets and trombones, against full orchestral accompaniment.

## VIII

O Come, all Ye Faithful (Arranged by) . . . . . *Ralph Baldwin*  
*Orchestra and Choir*

*This program is arranged so that no encores will be given.*

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor



1930 - 1931

ELEVENTH SEASON

JORDAN HALL  
BOSTON

## The People's New And Bettered Ways

THAT there is active interest in the concerts of the People's Symphony Orchestra, yesterday afternoon proved. It was the second concert of the season. The afternoon was pleasant, in sitting out of doors. Last season the orchestra had been practically disorganized. Yet the managers of this project could hardly have viewed this audience, up stairs and down, other than with encouragement. The program consisted of Beethoven's Eighth Symphony, the prelude to Wagner's opera, "Hannibal and Cleopatra," Liszt's symphonic poem, "Les Preludes," Strauss's waltz, "On the Beach," and "Blue Danube." Seated was Miss Meriel G. Blanchard, soprano, who sang the aria, "With Verdure clad," from Haydn's "The Creation," and "The Sun-Titan," out of Thomas's opera, "Mizora."

Mr. Thompson Stone conducted. The new spirit continues to make itself felt in the orchestra. The musician say that Mr. Stone is infusing upon, and a definite, good, thorough rehearsal that further, the personnel of the orchestra is in him not a thing to be envied, if he can see where it can be improved. Such conditions the ear might easily suspect from hearing yesterday's concert. There is now unanimity in the efforts of the players. They show that they have become acquainted with the will of their conductor as well as with the notes printed upon their several parts. There is more

than a little attention to justice of pitch and intonation. From staccato puffs and softness of tone as well as reasonable precision may already be taken for granted. There is no scratching, little muddiness of effect from this choir. Woodwinds distinguished themselves more than once yesterday by the purity of their chords in the well-modulated solo passages, particularly in such a work as Liszt's "Preludes." With trumpets and trombones likewise one found no occasion for censure. Even in spite of some shifting around of the four players, as yet quite up to the standard which Mr. Stone is maintaining with the rest of his men.

The program, on the face of it, was with but slight exception well within the ability of the players, individually and as an orchestra. The one exception was in certain portions of Humpel's prelude and that chiefly in portions in which horns were prominent. Post-Wagnerian music, when it seems simple often gains its simplicity of effect through subtlety, most difficult of all results to accomplish. And the "People's," even with its recent gains, is hardly as yet an orchestra of or for subtleties.

Whether one regards Beethoven's Eighth Symphony as of "less consequence" than the others, or whether one finds it "the most sustained in musical invention" (in the words of the annotator of the "Immortal Nine," one can hardly find it other than a symphony of power and brightness. In its own way it is at least considered a symphony of the same quite as much as its much more extended sister symphony, the Seventh. Its light-hearted spirit Mr. Stone made his own, infused into his men, with it he killed the perceptions of his hearers. His reading of the symphony, as of other works, is full of life, and in its vitality. The brilliancy of the first and last movements, the perfect regularity of the second movement, the D minor.

*Transcript*

measures of the third, all come with elasticity and with verve.

Similarly, Liszt's "Preludes" found a degree of response in conductor and men. Probably on the whole one would describe the performance as a cautious one. Possibly the pastoral section lagged a trifle, possibly a transition here or there came a bit square-cornered. But the songful sections sang tellingly, the climaxes resounded. And despite the evident cautiousness of conductor and men, there was again a strong feeling of vitality.

Though Mr. Stone was obliged to bid his men rise in acknowledgement of vigorous handclapping at more than one point, at no time was there more evident expression of pleasure than after the playing of Strauss's waltz. All concerned were in the vein. Even the horns had the same certainty as the rest of the orchestra. Rhythms moved, measures and periods proceeded buoyantly. The "waltz king" surely has place on these programs.

Miss Blanchard, in her two solos, displayed a pleasing voice. Though light in quantity, its quality is liquid, charmingly transparent. She was at her best in the coloratura measures of Thomas's aria. She has possessed herself of no little skill in the devices and the technique of this type of art. She was somewhat less at home in the less ornate portions of Haydn's air. The orchestra gave good support, though at times it did not succeed in belating purely as one. Mental measures do not match the lightness of the organ's in the A. H. M.

*Nov. 23, 1930*



# SECOND CONCERT

SUNDAY AFTERNOON, NOVEMBER 23rd, 1930

ASSISTING ARTIST

MERIEL G. BLANCHARD, *Soprano*

## PROGRAMME

Symphony No. 8 in F major . . . . . *Beethoven*  
 Allegro vivace e con brio  
 Allegretto Scherzando  
 Tempo di Menuetto  
 Allegro vivace

"With Verdure Clad" (from "THE CREATION") . . . . . *Haydn*  
 MISS BLANCHARD

Prelude to "Hänsel and Gretel" . . . . . *Humperdinck*  
 INTERMISSION

Symphonic Poem, "Les Preludes" . . . . . *Liszt*

"Je Suis Titania" (from "MIGNON") . . . . . *Thomas*  
 MISS BLANCHARD

Waltz, "On the Beautiful Blue Danube" . . . . . *J. Strauss*

## NEXT CONCERT

SUNDAY AFTERNOON, DECEMBER 7th, AT 3:15 P. M.

HEINRICH GEBHARD, PIANIST, *Assisting Artist*

## PROGRAMME

Overture to "The Watercarrier" . . . . . *Cherubini*  
 Symphony in G minor . . . . . *Mozart*  
 Nocturne }  
 Scherzo } from "Midsummer Night's Dream" *Mendelssohn*  
 Wedding March }  
 Concerto in A Minor . . . . . *Grieg*  
 Overture to "Sakuntala" . . . . . *Goldmark*

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Tickets 25 and 50 cents

The STEINWAY is the official piano of the People's Symphony Orchestra

## PROGRAMME NOTES

Symphony No. 8, in F Major, Opus 93

Ludwig van Beethoven  
 (Born at Bonn, December 16, 1770; died in Vienna, March 26, 1827)

Alone among the symphonies of Beethoven the Eighth is consistently joyous and light-hearted. For this reason, and also because of its relative brevity, some have been disposed to regard it as of less consequence than one or another of its more pretentious companions. But such condescension is altogether unwarranted. It is possible to find the Eighth the best-rounded, the most perfectly constructed, even the most sustained in musical invention of all the "Immortal Nine."

In 1809 Beethoven was at work upon both the Seventh and Eighth Symphonies, but the latter was not fully completed until the autumn of 1812.

The first of the four movements, a compact Allegro Vivace in F Major, three-quarter time, is noteworthy for its brilliance and vigor. About the succeeding Allegretto Scherzando hangs the legend that the reiterated sixteenths of the accompaniment were suggested by the tapping of the "Chronometer," a time-beating device invented by Beethoven's friend Maelzel, who subsequently devised the still useful Metronome. In the third movement Beethoven returned to the Minuet, which in his other Symphonies from the Second onward had been replaced by the Scherzo, a form of his own contriving. Even more brilliant than the first movement is the Finale, characterized by bold leaps in its chief theme; much use is made of the octave-skip and, quite exceptionally, the kettle-drums are tuned an octave apart.

Prelude to "Hansel and Gretel"

Engelbert Humperdinck  
 (Born at Siegburg, Germany, September 1, 1854; died September 28, 1921.)

Few indeed are the German operas written since the death of Wagner that have held the stage, and but two composers have made them—Richard Strauss and Engelbert Humperdinck. How permanent the pretentious music-dramas of the former will prove to be it is perhaps rash to prophesy, but there seems not the shadow of a doubt that Humperdinck's little fairy opera "Hansel and Gretel" will long endure through its popularity with children of all ages.

A scholarly composer and an ardent disciple of Wagner, Humperdinck has put into the beautiful orchestral score of "Hansel and Gretel" a deal of musical learning and resource, yet this music none the less embodies the true spirit of the charming folk-tale. Beautiful alike in its contrapuntal weaving and in its instrumental coloring is the introduction of the Prelude made from the prayer offered by the two children when they find themselves lost in the woods and the darkness closing in upon them. In the main body of the Prelude other themes from the opera make their appearance, notably the broad melody that accompanies the apparition of the protecting angels, while a re-instatement of the Prayer theme brings the final climax.

Symphonic Poem "Les Preludes"

Franz Liszt  
 (Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?"

Thus begins Lamartine's poem which served as inspiration for this most popular of Liszt's twelve symphonic poems, and in its course are mentioned love, "the enchanted dawn of every life," the storms of destiny, the consolation sought and found in Nature, and the trumpet call to strife wherein man may "regain full knowledge of himself and all his strength."

Liszt's music is based upon a single motif, which becomes by turn amorous, stormy, pastoral and finally martial in its expression.

Waltz "On the Beautiful Blue Danube"

Johann Strauss  
 (Born at Vienna, October 25, 1825; died there June 3, 1899.)

Of all the waltzes of Strauss this is the most widely popular, and no doubt most musicians would pronounce it his best. On Mme. Strauss's fan, so the story goes, Brahms wrote the opening measures of this waltz, with the words, "Alas! not by Brahms."

BOSTON HERALD  
Nov. 24, 1930

## MUSIC

### PEOPLE'S SYMPHONY

The People's Symphony orchestra gave its second concert of the season yesterday afternoon before an audience that almost filled Jordan hall. The program was as follows:

Symphony in F major (Beethoven): "With Verdure Clad" from the Creation (Haydn); Prelude to "Hansel and Gretel" (Humperduce); Symphonic Toccata from "Mignon" (Thomas); On the Beautiful Blue Danube (Strauss).

Genuine lovers of symphonic music should not overlook the People's symphony which is again giving concert in Jordan hall, under the able leadership of Thompson Stone. The program of this afternoon will in fact give the music lover the gaps between the most modern and the most important symphonic music as played by the Boston symphony orchestra, and the frank and popular concert of the spring and summer pops. And the gap actually holds much that is interesting and enjoyable, well worth the attention of the student of music, who wants his experience of symphonic music to be as complete as possible, and of the casual concert goer.

To enjoy an afternoon of good music, the performances of the People's symphony orchestra are always competent, and frequently really excellent, especially now that the choir, which would be a great asset to the orchestra, is conducting for he has that combined musical and administrative gift, the sort of capacity for equivalent, unobtrusive, that makes the good conductor.

The concert of the People's symphony yesterday the Beethoven symphony was played with high spirits and an urbane attack, well-ordered tone, and clear phrasing, that made it delightful. Trump might have been quarrelled with here and there, especially in the minor, which seemed rather too slow. But perhaps too many scherzando third movements have accustomed the ear to unnecessary speed. However, this movement might have been lighter, more freely flowing. The Prelude to "Hansel and Gretel" achieved a richness of color that charmed the audience, but it was not so successful as Lens's "Les Preudes", which was played with a really thrilling intensity, the violin section in particular demonstrating facility in strength and accuracy in the long difficult passages at high speed.

Meriel G. Blanchard, soprano, sang "With Verdure Clad" from the Creation, and Thomas's playful, self-sustaining ditty from "Mignon," with a light, pretty voice, and unusually accurate intonation, plus an unfettered though thin and sometimes wavering tone, made her singing very agreeable, though she seemed to miss it much too slowly, and with an almost painful conscientiousness.

There was much applause for the singer, who was presented with a bouquet, and for the orchestra and its conductor.

The next concert will be given on Dec. 7 at 8:15. The program is announced as follows:

Overture to "The Watercarrier" (Cherubini); Symphony in G minor (Mozart); Nocturne, Scherzo and Wedding March, from "Midsummer Night's Dream" (Mendelssohn); Concerto in A Minor (Grieg); Overture to "Sakuntala" (Goldmark).

Heinrich Gebhard, pianist, will play the Grieg concerto. — E. B.

BOSTON GLOBE  
Nov. 24, 1930

## PEOPLE'S SYMPHONY IN SECOND CONCERT

Miss Blanchard Soloist at  
Jordan Hall

Yesterday afternoon at Jordan Hall was given the second concert of the People's Symphony Orchestra, Thompson Stone conducting. The audience was of a most encouraging size, and applauded both conductor and soloist resolutely.

One does not have to look at Mr. Stone a second time to know that he means business. By nature a human dynamo, he knows precisely what he would have done and how, and vice versa into any dissenter working under him. Add to this quality a genuine interest in his performers as well as the performance, a quick appreciation of their honest efforts and any satisfying results which they may obtain, and personally to carry his men far along on their chosen way.

Already he has battered their understanding of working from within out, thus covering the bones of a conductor's technique with more finished work. Add being always a special point with him, he has whipped them into an alertness not always felt in their heretofore, taught even, too, to send paper down some of the rough points in their phrasing.

One suspects that his program notes came from Mr. Stone's own hand, so closely did his playing of the Beethoven Symphony in F major follow the printed remarks about it. In both one missed the playfulness of the Allegretto Scherzando, and the lovely grace of the Minuetto.

Departure from the usual setup, Mr. Stone planned his program in two instead of three parts, and presented his soloist twice, between the two symphonic numbers of both the first and second group. For such a place the honors fell to Meriel G. Blanchard, soprano.

Miss Blanchard's voice, although of small volume, is clear and sweet. Although obviously limited in matters of style, she was delightfully suited to the elfin daintiness of Thomas's "Je suis Titania," from "Mignon," which she sang simply and naturally, with an attempt to impersonate Titania other than vocally.

BOSTON POST  
Nov. 24, 1930

## PEOPLE'S AT JORDAN HALL

Meriel G. Blanchard, Soprano, Assists Orchestra

An audience gratifyingly larger than its predecessor, although one that still left many seats vacant in Jordan Hall, heard there yesterday the second concert of this 11th season of the People's Symphony Orchestra.

No conductor of the People's Orchestra since the days of Mr. Mollenhauer has shown more tact than Thompson Stone, its present leader, in selecting for performance pieces that will prove at the same time worthy the attention and powers of a symphony orchestra, yet not too taxing either for a band that cannot give unlimited time for rehearsal or for the individual conventionally described as the untalented listener. Yesterday Mr. Stone offered for a symphony orchestra's joyous performance, receiving, incidentally, a *Brava*, which did much credit to all concerned. The remaining orchestra's "Je suis Titania," from Haydn's "Creation," and the melodic and sonorous Toccata to Humperduce's fairy opera, "Hansel and Gretel," Liszt's round "Les Preudes" and the "Blue Danube" Waltz of Strauss. Along the way Meriel G. Blanchard, soprano, sang "With Verdure Clad" from Haydn's "Creation," and the stately Polonaise from Thomas's "Mignon." The last-named piece was listed on the program as "Je suis Titania," yet it was "I Am Titania" that Miss Blanchard sang, preferring, and perhaps with good reason, her native tongue to the French of the opera's librettist.

In the two acts Miss Blanchard revealed a light and pleasing voice by no means unskillfully handled. The audience recalled her performance of the Polonaise with especial enthusiasm, and the orchestra acquitted itself well, not only in the symphony but in prelude, symphonic poem and waltz, not to mention the accompaniment to the vocal solo. At the conclusion of "Les Preudes" Mr. Stone bade his players stay to acknowledge the insistent applause.

## JORDAN HALL SUNDAY, NOVEMBER 23rd, 3:15 P. M. PEOPLE'S SYMPHONY ORCHESTRA

THOMPSON STONE, conductor  
MERIEL G. BLANCHARD, Soprano  
Assisting Artist

Seated: Seats 100 and 200

Nov. 25, 1930 Contd

# PEOPLE'S GROWING IN SKILL

Heinrich Gebhard as  
Soloist at Third  
Concert

BY WARREN STOREY SMITH

The first impression on hearing the People's Symphony Orchestra under Thompson Stone at Jordan Hall, yesterday afternoon, in its third concert of the present season, was that band and conductor are both very much alive. This is quite as it should be. It might be complained that Mr. Stone's beat is somewhat inelastic, that he conducts, and his orchestra plays, with more vigor than finesse, more precision than subtlety, but the two are still to a certain extent making each other's acquaintance and certain of the finer virtues of orchestral playing will doubtless come in due course.

## PLAYING GROWS BETTER

Admittedly the hardest test of an orchestra not of the first rank is the music of the 19th century in general and that of Mozart in particular. Yesterday the performance of that composer's G minor Symphony was little more than a rhythmized, generally accurate reading of the notes. There was little enough of the true Mozartean grace, euphony and expressiveness. But the farther the orchestra progressed, from the 19th century, the better was the effect of its playing. Cherubini's Overture to "The Watercress" first produced in the first year of the 19th century if actually composed at the end of the 18th, came off better than Mozart's symphony. The Nocturne, Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream" music forced distinctly better than did earlier overture or symphony, and the orchestral part of Urlic's Puno Concerto better still.

There was an audience of good also yesterday, a company distinctly larger than that at the two preceding concerts. Perhaps in measure this increased attendance was due to the presence of Heinrich Gebhard, the soloist in Giza's Concerto, who played that music with taste, sympathy and, where that quality is in place, brilliance. He was warmly and deservedly applauded. Goldmark's "Scherzo" Overture completed a well designed programme. At the concert of next Sunday William F. Dodge, concertmaster of the orchestra, will be the conductor.

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

Post

Dec 7 - 1930



# THIRD CONCERT

SUNDAY AFTERNOON, DECEMBER 7th, 1930

ASSISTING ARTIST

HEINRICH GEBHARD, *Pianist*

## PROGRAMME

Overture to "The Water-carrier"	. . . . .	<i>Cherubini</i>
Symphony in G minor	. . . . .	<i>Mozart</i>
Nocturne	} from "Midsummer Night's Dream"	<i>Mendelssohn</i>
Scherzo		
Wedding March		

## INTERMISSION

Concerto in A Minor	. . . . .	<i>Grieg</i>
Overture to "Sakuntala"	. . . . .	<i>Goldmark</i>

## NEXT CONCERT

SUNDAY AFTERNOON, DECEMBER 14th, AT 3:15

FRANCES FOSKETTE, SOPRANO, *Assisting Artist*

## PROGRAMME

Symphony No. 4 in F minor	. . . . .	<i>Tschaikowsky</i>
Polovetzian Dances (From "Prince Igor")	. . . . .	<i>Borodin</i>
Prelude and Liebstod	. . . . .	<i>Wagner</i>
Overture to "Rienzi"	. . . . .	<i>Wagner</i>

This Program will be conducted by William F. Dodge

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Tickets 25 and 50 cents

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## PROGRAMME NOTES

**Overture to the Opera "The Water-carrier"** **Luigi Cherubini**  
(Born at Florence, September 14, 1760; died at Paris, March 15, 1842)  
"Les Deux Journées" (known in English as "The Water-carrier") was first performed in Paris January 16, 1800. The story is a simple one, an adventurous tale of the time of Cardinal Mazarin. The humble water-carrier is able to save Armand and his wife, Constance, from the ire of the Cardinal, by hiding them in water barrels. The "two days" are the days of suspense which Armand and Constance undergo before they are sure of life. This opera was given over two hundred times in Paris, and was received with admiration in Germany.

The Overture is a model for our modern instrumental music; picturesque, poetic, and full of warmth and effect. It is in two parts: there is an introduction, E major, andante molto sostenuto; and an allegro, which at the end becomes a presto.

**Symphony in G minor** **Wolfgang Amadeus Mozart**  
(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

In the year 1789 Mozart wrote the three greatest of his symphonies; the one in C major (called "Jupiter"), the one in E-flat major, and the most beautiful of all, that in G minor. Originally this last named symphony was scored for flute, two oboes, two bassoons, two horns and strings—no clarinets, trumpets or drums. But Mozart afterwards added two clarinets to the score, thereby greatly enriching the effect of many passages. Much appreciative comment has been written concerning this music, but it still speaks most eloquently for itself. There is little need for detailed analysis of the movements. It is worthy of comment, however, that the theme of the Minuet runs in phrases of three, not the customary four measures, and that the free use of chromatic harmony and the bold modulations of the Finale were remarkable for the time in which the symphony was written.

**Nocturne, Scherzo and Wedding March from the music to Shakespeare's "A Midsummer Night's Dream"** **Felix Mendelssohn**  
(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847)

As a boy of seventeen Mendelssohn composed his immortal Overture to Shakespeare's "A Midsummer Night's Dream," and in 1843 he wrote the hardly less remarkable incidental music. Of this music the three numbers played at this concert have become, together with the Overture, a fixed part of the symphonic repertory. Apart from their appropriateness to Shakespeare's comedy these pieces are admirable as sheer music. The Nocturne displays Mendelssohn's lyric invention at its best, and likewise shows him as the master of rich but restrained orchestral coloring. The Scherzo recalls, if it does not quite equal, the fairy music of the Overture. And the splendid Wedding March has, it is hardly necessary to say, received an endorsement from the brides of several generations.

**Concerto for Pianoforte and Orchestra, Opus 16** **Edward Grieg**  
(Born at Bergen, June 15, 1843; died there September 4, 1907)

This Concerto, one of Grieg's most important compositions, was written at the age of twenty-five. By the Norwegian composer, Schjelderup, the piece has been pronounced "perhaps the most perfect amalgam of piano and orchestra ever achieved by a tone-poet."

**Overture "Sakuntala"** **Karl Goldmark**  
(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 2, 1915)

With this brilliant and richly scored music, first played at a Philharmonic Concert in Vienna, on December 26, 1865, Goldmark, until then virtually unknown, became world-famous.

The drama, "Sakuntala," is the work of Kalidasa, the greatest poet and dramatist of India, who lived about 500 A.D. In it is told the story of Sakuntala, the daughter of a nymph, who is loved by the King Dushianta. The King first sees Sakuntala while he is hunting in the sacred grove that is her home; there is a love scene between the two and the King leaves for his capital city whither Sakuntala is to follow him. Through the machinations of a powerful priest the King loses his memory and all recollection of Sakuntala, while she has in the meantime lost the ring whereby she was to be identified as his wife. Ultimately the ring is found, the King's memory is restored, and all ends happily.



## As the Fortunes of The People Rise

The People's Symphony Orchestra in Jordan Hall yesterday afternoon played the overture to Cherubini's "The Water-Carrier," Mozart's symphony on "Don Juan," the Nocturne, Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream," and, finally, a scherzo to Goldmark's "Sakuntala," and with Mr. Heinrich Gebhard as soloist. The orchestra's place in the community is abundantly evident. The number present approached what managers had otherwise called "full house." Assuredly the presence of a pianist of the distinction of Mr. Gebhard was a factor. Yet, if one might judge from the quantity and intensity of the handclapping which followed the various numbers, the orchestra was far from merely taking the orchestra on differences in order to hear a favorite soloist.

With the last concert in mind, one was curious to know how it would be of Mendelssohn's "Nocturne"—in view of the experience of its born solo. One could hardly expect a difficult and wind parts of the scherzo might fare. It was evident that this music had reached the limit of its capacity for success. Two views may be held concerning the inclusion on a program of music requiring the degree of virtuosity of this scherzo. All too easily one might maintain, with a shrug of the shoulder, that this orchestra should not attempt to cope with music that is particularly taxing, that it should be content to remain within what might be assumed to be its obvious limitations. Opposed to this is the policy of letting the horn sharpen their teeth on the hard bone of things a step above any accomplishment. If Mr. Stone would train his men in any real sense of the word and it is sufficiently apparent that he is the first conductor to secure adequate rehearsals from them he can do so only by putting them to work on things that try their mettle. Are wind whistles in need of drill? Give them something worth many trying repetitions. Are horns unreliable? Make them play music that shall reward determined effort. These one assumes that Mr. Stone reasons—and who would say him nay?

And yet, a public man, eager, expert and that may be observed at the concert, is concerned only with results. It may be all very well for Mr. Stone to give his orchestra tough nuts to crack, but if they sound too much like tough nuts, the public is sure to rebel, which means that there will no longer be a public. As in all other things the answer is the happy mean. That Mr. Stone found a good mean in his technically more difficult music yesterday afternoon, listening to the music and observing the audience, both bore out. A well practiced first horn made the solo part of Mr. Mendelssohn's nocturne sound well, delivered various other solo passages with equal credit. A first flutist showed virtuosity with the solo passages in the scherzo. But a first horn does not make a horn master, and a first flutist does not make a flutist. To such an afternoon hours were still left. In the first half, the orchestra, after a few weeks' rest, in the scherzo, well played as it was, supporting winds and woodwinds less than with the lightness and delicacy of the solo voice. A bit heavy footed were these failures, a little too fast, a little too intrusive. Note the one no longer speaks of false intonation and such-like crudities. A new standard one may now apply.

abilities. When the spirit is no longer sharp, and inevitably focus attention more upon presence or absence of position, multiple-orchestral balance, including musical interpretation. An interpretation in which which may not have won rebuke when the orchestra was on the danger line may fail to satisfy once it is a more perfect instrument. Such thoughts occurred during portions of Mozart's symphony. The slow movement of this symphony is probably more difficult interpretatively than the Mendelssohn scherzo is technically. The little twenty figures in the wood winds must absolutely melt into the general ensemble. In the inaudible absence of grower faults yesterday afternoon, they too often struck out like sore thumbs. The songful flow of music is by no means easy to obtain. More than once it failed yesterday. In such deceptively simple music the orchestra is an more debatable ground than with Mendelssohn's wind orchestra. Such reservations of the orchestra played with its new-found spirit, with the thoughtful, well-rounded, forceful readings of Mr. Stone.

With Mr. Gebhard and Grieg's concerto one could only let the orchestra play in public. Yet he is one of the orchestra's mainstays among pianists. In the years his limply, nearly technical remains thus and so, his tone, good to listen to, his hands playing, solidly confident, his way with his composer, disconcerting and persuasive. Thus he played Grieg's admirable concerto brilliantly and clearly, songfully, sonorously, an occasion arose when he was in the violin, and the orchestra joined with him in a support that went far beyond the bounds of this accompaniment. A. H. M.

## 3RD CONCERT BY PEOPLE'S ORCHESTRA

By MOSES SMITH

The People's Symphony Orchestra, playing its third concert of the season under Thompson Stone at Jordan Hall yesterday, assembled an audience that almost filled the auditorium, an audience larger than this organization has assembled in a regular concert in many a season.

If this means that the revised and revived People's Orchestra is getting back to its old public, someone should be thanked, for their concert in the past have been potentially, and often in fact, a power for good in our musical life.

The first half of the program included Cherubini's overture to "The Water-Carrier," Mozart's G Minor Symphony and the Nocturne, Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream" music. These pieces were rendered, under Mr. Stone's baton, with a certain literal exactness, but with inflexibility of tempo and inattention to phrasing. Nor was the orchestral attack always precise. But it is only fair to await further co-operation between conductor and men; orchestras are not born, they are made—eventually—in the image of their conductors.

The orchestral playing was best in the Grieg A minor Piano Concerto, in which Heinrich Gebhard was soloist. The pianist gave a well-planned and nicely executed rendering of the piano part, concerning himself as well with the problem of balance between piano and orchestra. The instrumental section was, however, surer than the solo part, strange to say.

The concert ended with Goldmark's Overture to "Sakuntala." The audience was cordial throughout.

## PEOPLE'S SYMPHONY GIVES THIRD CONCERT

The People's Symphony Orchestra, Thompson Stone conductor, gave its third concert of this season in Jordan hall yesterday afternoon. An audience that nearly filled both auditorium and balcony testified to the important place the People's fills in Boston's musical life.

The orchestra commenced a generally excellently played concert with the overture to Cherubini's "The Water-Carrier." Then came Mozart's G minor Symphony, three excerpts from Mendelssohn's "Midsummer Night's Dream" music, and the overture to Goldmark's "Sakuntala."

Heinrich Gebhard, musician of taste, imagination and poetic fervor, was the assisting artist in Grieg's Concerto in A minor for piano and orchestra. There are piano concertos that one likes much better than the Grieg one in A minor. But Mr. Gebhard's redeeming musicianship made the piece more interesting in its less inspired places and gave it a beauty that one cannot but believe came almost wholly from the performer's interpretive progress.

One person who had not heard the People's since last Spring was surprised and deeply impressed, among other details, at the smooth playing of the strings; the vast improvement in wood and brass; the greater depth and finer balance of tone. The orchestra has made this Fall under Mr. Stone's fine direction long strides of artistic progress.

There will be rough places, but long periods of teamwork among its players usually tell the artistic story of any orchestra. Other things being equal, if the People's Symphony improves as consistently in future as it has in these past few months, it will no doubt stand, in its field, a brilliant artistic gem.

## PEOPLE'S SYMPHONY

A large audience heard the third concert of the People's symphony orchestra yesterday afternoon in Jordan hall. Thompson Stone conducted, and Heinrich Gebhard, pianist, was the soloist. The program was as follows:

Overture to "The Water-Carrier" (Cherubini).—Symphony in G minor (Mozart).—Wedding March (Mendelssohn).—Midsummer Night's Dream (Mendelssohn).—Sakuntala (Goldmark).—Overture to "Sakuntala" (Goldmark).

Enthusiastic applause from the audience testified to special appreciation of the orchestra's delightful playing of "Midsummer Night's Dream" selections, and of the Mozart symphony, which was played with good tone, precision, and delicate phrasing. The Grieg Piano Concerto, in which Heinrich Gebhard was soloist, was also well received.

The next concert, to be given Dec. 14 at 7:15 in Jordan hall, will include the following music:

Symphony No. 1 in F major (Robert Schumann).—Piano Concerto in E minor (Brahms).—Overture to "The Water-Carrier" (Cherubini).—Symphony in G minor (Mozart).—Wedding March (Mendelssohn).—Midsummer Night's Dream (Mendelssohn).—Sakuntala (Goldmark).

This program will be conducted by William Stone.

Handwritten notes: "American", "Globe", "Dec 7, 1930", "Xerox".

The  
PEOPLE'S SYMPHONY  
Orchestra

THOMPSON STONE,  
Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

PEOPLE'S GIVE  
4TH CONCERT

Tschaikovsky, Wagner,  
Borodin Pieces Played

At Jordan Hall yesterday afternoon the People's Symphony Orchestra gave its fourth concert of the present season, under the direction of Will Dodge, the orchestra's concertmaster and assistant conductor. For his first appearance here in the capacity of orchestral leader, for which post, by the way, he showed a distinct flair, Mr. Dodge chose a full-throated, sonorous and resounding programme that embraced Tschaikovsky's Fourth Symphony, the Danes of the Tangle from Borodin's "Prince Igor," the Prelude and Final scene from Wagner's "Tristan," and by far the noisiest piece that Wagner ever wrote, for all the multiplied brass of the "Ring," the Overture to his youthful "Rienzi."

On the whole the orchestra played exceedingly well for Mr. Dodge. There seemed a new mellowness in the wind instruments, a new richness in the strings. To be sure, the Scherzo of Tschaikovsky's Symphony came off none too well, but this is virtuosic music, Francis Pochette, soprano, who sang the role of Isolde in the second "Tristan" overture, displayed an ample voice although the orchestra overpowered her at times. An audience of good size received conductor and orchestra, singer and programme, warmly.

Post

"The People's Symphony Orchestra of Boston is beginning its 13th year in contributing to the civic and social progress of the community.

"The orchestra had its inception in a conviction that good music, as distinguished from ragtime and jazz, had become too costly for any except the wealthy. Yet there are thousands of music lovers who are glad to pay a modest fee to hear the masterpieces of classical compositions and are musically educated enough to appreciate the work of a good orchestra. The prices are fixed at 25 and 50 cents.

"The members receive no salary. They all work to perfect themselves in their own line. They realize what playing in a symphony orchestra means to them. They are continually in touch with the well known composers and are constantly becoming more familiar with each new piece that is played. They do this for the love of music. They have no idea what their financial compensation will be until the end of the season, but they take as their recompense the joy of playing good music together and sharing in whatever funds remain after expenses are paid.

"Because the People's Symphony provides good music for the enjoyment of people of small means and because it contributes directly to the musical education of the public and affords an opportunity for students to gain experience in playing masterpieces, this movement deserves the financial support of all Boston citizens who are able to contribute."

The next concert will be held in Jordan hall on Jan. 11, at 3 15 P. M. Anton Wetik, violinist, will be the soloist.

Dec. 14, 1930

# FOURTH CONCERT

SUNDAY AFTERNOON, DECEMBER 14th, 1930

ASSISTING ARTIST

FRANCES FOSKETTE, *Soprano*

## PROGRAMME

Symphony No. 4 in F minor, Op. 36 . . . *Tschaikowsky*

Andante sostenuto

Moderato con anima, Movimento di valse

Andantino in modo di canzona

Scherzo; Pizzicato ostinato

Finale: Allegro con fuoco

## INTERMISSION

Polovtzian Dances (from "Prince Igor") . . . *Borodin*

Prelude and "Love-death" (from "Tristan and Isolde") . . . *Wagner*

Overture to "Rienzi" . . . *Wagner*

This program will be directed by WILL DODGE, Assistant Conductor

## NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 11th, 1931 AT 3:15

This program will be composed in part, of a concerto played by a violinist of international reputation; -- and DVORAK's "New World Symphony".

## CORRECTION

Through a regrettable error in last week's program the fact that Mr. Heinrich Gebhard played the BALDWIN piano was omitted. Mr. Gebhard uses the BALDWIN piano exclusively.

## NOTICE TO PATRONS

Seats for the Concerts of the People's Symphony Orchestra are reserved, and may be obtained at Jordan Hall Box Office, and from the Oliver Ditson Company one week in advance of each concert.

Tickets 25 and 50 cents

The STEINWAY is the official piano of the People's Symphony Orchestra

## PROGRAMME NOTES

Symphony No. 4, in F minor

Peter Ilyitch Tschaikowsky

(Born at Votkinsk, Russia, May 7, 1840; died at St. Petersburg, now Leningrad, November 6, 1893.)

Tschaikowsky began the composition of his Fourth Symphony in May, 1877; and dedicated it to his friend and benefactress, Mrs. von Meck. By his own admission this symphony is "program music", and in a letter to Mrs. von Meck from Florence in 1878 he describes its programmatic content in great detail. The letter is far too long for quotation here, but it may be thus condensed and summarized:

The Introduction is symbolical of Fate, "that tragic power which prevents the yearning for happiness from reaching its goal. . . . The feeling of depression and hopeless despair grows in strength and heat. . . . A sweet vision has appeared! All that was dark, all that was joyless is now forgotten. . . . But no; these are but dreams, Fate scatters them once more.

"The second movement suffers in another phase. . . . How sad that so many things have been and are past; but yet it is pleasant to think of one's youth.

"In the third movement no definite feelings find expression. . . . One gives free rein to the imagination, and fantasy draws the most wonderful design. . . . In the distance one hears military music passing.

"Fourth movement: If you have no joy in yourself, look around you. . . . Go to the people. . . . There is still happiness, simple primitive happiness. . . . Rejoice in the joys of others and you can still live."

Polovtzian Dances (from "Prince Igor")

Alexander Porfirievitch Borodin

(Born at St. Petersburg, now Leningrad, November 12, 1834; died there February 27, 1887.)

Borodin described "Prince Igor" as "a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." He was far too modest, especially in the superb music of the songs and dances of the Polovtzi, in which the score excels. No modern composer has understood better, as Habets remarks in his book on Borodin and Liszt, either "the charm or the wildness of these rhythms and harmonies of the East, which convey to us the profound expression of a civilization so different from our own. Never has a composer attained a greater vividness of coloring than in the dances of the Polovtzi, where we find, side by side with the rhythmic sonority of the most primitive instruments, the voluptuous charm of the Oriental melodies. . . . We feel that all this belongs to a race and period different from our own—barbarous, if you will, but none the less full of grandeur and magnificence."

Prelude and "Love-Death" from "Tristan and Isolde," Act III.

Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

"Tristan and Isolde" is, in music, the great epic of human love, a paean in praise of this emotion before which pales all other music similarly inspired, even Wagner's own. No story could be simpler than the one on which this opera is based. Tristan is bringing Isolde, an Irish princess, to be the bride of King Mark of Cornwall. Because, in years gone by, Tristan had slain Isolde's brother, Morald, Isolde hates him; yet hers is the hate that is but a step removed from love. On the ship that bears them to Cornwall the two drink, at Isolde's suggestion, a cup of death—but Isolde's maid Brangana disobediently substitutes a love-potion that is to be their doom. After his marriage to Isolde, King Mark, supposedly on a hunting expedition, surprises the lovers in the castle garden. Melot, one of Mark's followers, wounds Tristan, who is taken by the faithful Kurvenal to his home in Kareol. Thither at length comes Isolde, only to have Tristan perish in her arms. Over his body she sings her glorious song of love in death, and herself falls dead beside him.

Overture to "Rienzi"

Richard Wagner

"Rienzi" was Wagner's first opera of importance, though it was his fourth endeavor in that field of composition which he was later to bring to such a pinnacle of excellence. The music of "Rienzi" gives little hint of the mature Wagner, but the Overture, largely by virtue of its impressive Introduction, has held its place in the concert-room. Although now outmoded and discarded, no opera of Wagner's received greater acclaim than did "Rienzi" at its first performance in Dresden on October 29th, 1842. And in his autobiography Wagner tells us that no subsequent performance of any of his operas ever brought him a thrill of excitement so keen as that which he experienced on this occasion.



## Concert-Chronicle

### More of the People

**Y**ESTERDAY afternoon in Jordan Hall, the People's Symphony Orchestra gave a spirited performance under the direction of its assistant conductor, Mr. Will Dodge. The program comprised Tchaikovsky's Symphony in F minor, No. 4, the "Polovitian Dances" from Borodin's opera, "Prince Igor," the Prelude and Closing Scene from Wagner's opera, "Tristan and Isolde," and the overture to the opera, "Rienzi," by the same composer. Though the excerpts from "Prince Igor" and the overture to "Rienzi" are not the best possible examples, being somewhat too familiar, they at least illustrate the possibility of a refreshing change from standard symphonies. If the People's Symphony Orchestra can find the way to present the music of Russian, French, English and American composers, which is not likely to find frequent performance at Symphony Hall, it will be doing the public of Boston a distinct service.

In the symphony of Chalkovsky, Mr. Dodge quickly proved himself an able conductor. Being a capable violinist in his own right and a director of numerous small ensembles, he demonstrated the advantages of an intimate acquaintance with instrumental possibilities. He read the score with familiar ease, referring but occasionally to the printed page and devoting his main attention to giving cues to the musicians in their proper order, to holding tempo at good pace and to drawing out or repressing the several chairs in expressive solicitude. Mr. Dodge's principal virtue appeared to be that of rhythm, and as rhythm is the first virtue of all musical performance, he succeeded in inspiring the musicians with some of his own enthusiasm. The orchestra's chief shortcoming of a not too great homogeneity among individual abilities is quite well known, among the woodwinds and brasses a few instruments are much better than the others. With these difficulties, Mr. Dodge could do little, but with good phrasing and well-planned use of dynamics, he was able to sublimize them as much as possible. There were even moments of gracious melody playing during the scatered divisions of the symphony when the listeners entirely forgot individual shortcomings. And there was his reason to object to divisions that were bursting with rhythmic play and bursting with sound, for they were meant to be performed that way.

In placing the violas at the front of the stage on the right of the audience Mr. Dodge no doubt was calling upon valuable radio experience. In the symphony of Chalkovsky and in the excerpts from "Tristan," for which Miss Frances Fosskette sang a dark-throated and persuasive solo part, the effect in blend and solidity of tone was worth the change.

N. M. J.

### PEOPLE'S SYMPHONY

The People's Symphony Orchestra gave its fourth concert of the season yesterday afternoon in Jordan Hall. Mr. Will Dodge deserted his desk as first violin to conduct. The program was as follows: Tchaikovsky's Symphony No. 4, Fenikov, Borodin, Polovietian Dances, Wagner, Prelude and Liebestod from "Tristan and Isolde" and Overture to Rienzi.

It would not be out of order to say that the program was scarcely chosen with discretion. Not only are the compositions difficult to perform, demanding a first deal from the brass instruments, the weakest part of this orchestra, but especially in the case of Tchaikovsky and Borodin, works in which the Boston Symphony orchestra is without peer. This invites comparison, however odious it may be. One may agree with Browning that a man's aim must exceed his grasp and grant that an orchestra improves by striving to master that which is beyond it, yet the method of attaining this end might be modified. The name of the first compositions within the scope of the People's Symphony is legion. Why not draw from this reservoir?

The first movement of the Tchaikovsky was something like a tug of war. It was accomplished thanks both to Mr. Dodge, who is not unwilling to compromise in tempo, and to the strings who, whenever they could, saved the day. The playing steadily improved in the course of the afternoon. Particular mention should be given the strings in the scherzo. This was brilliantly done, but what a pity that the wind instruments were not able to come up to this standard and make of the trio the complement of the rest of the movement.

Miss Frances Fosskette sang the Liebestod from "Tristan and Isolde." For a few seconds she flattered a bit, then gaining confidence she did full justice to the music in hand, no small task. Her voice is beautifully clear and strong, her intonation good, and emotionally speaking, she shored herself adequate to the situation. She graciously acknowledged the enthusiastic applause and received the bouquets sent her.

Mr. Dodge is an able conductor. He showed himself capable of commanding the men and making the best of his material.

The next concert will be given on Jan. 11 at 3:15. This concert will be comprised in part, of a concerto played by a violinist of international reputation and Dvorak's "New World Symphony."

S. B. D.

## PEOPLE'S SYMPHONY GIVES FOURTH CONCERT OF SEASON

The People's Symphony Orchestra gave its fourth concert of this season in Jordan Hall yesterday afternoon. There was a good sized audience.

William F. Dodge, concertmaster and assistant conductor of the orchestra, conducted a program which included Tchaikovsky's fourth, F minor, symphony; the Polovietian dances from Borodin's "Prince Igor"; the Prelude and "Love-Death" from Wagner's "Tristan and Isolde"; and the overture to Wagner's "Rienzi."

Once again the People's displayed its ever waxing proficiency. Of the Tchaikovsky symphony only portions of the first movement failed to attain the high degree of excellence of the remaining three movements. But possibly Mr. Tchaikovsky himself, as well as the players, may be to blame. One always feels after hearing his symphony that the first movement, on the whole, is the weakest of the four in neatness and coherency of workmanship, in transparency and euphony of orchestration.

Frances Fosskette, soprano, sang the "Love-Death" from Wagner's music drama. Miss Fosskette's voice, as nearly as one could judge, is warm and clear and of no little power, but not as yet, of sufficient strength and depth for the "Love-Death." She may be considered wise or unwise, according to the point of view, for attempting a task of such heroic proportions. But the significant thing about her work is that it failed chiefly in mere vocal power, and not in a rational yet necessarily highly emotional interpretation. There were many places where she was almost inaudible.

Mr. Dodge's conducting was of generally high quality, and the orchestra unmistakably reflected his care and efforts at rehearsal. One differed with Mr. Dodge's hurried tempo in the "Tristan" prelude, and with his rather perfunctory and insufficiently sifted conclusion of the "Love-Death." Otherwise he deserves only praise.

Globe

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Transcript

Dec 14, 1930



# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor



1930 - 1931

ELEVENTH SEASON

JORDAN HALL  
BOSTON

## PEOPLE'S SYMPHONY GIVES FIFTH CONCERT OF SEASON

The People's Symphony Orchestra, Thompson Stone conductor, gave its fifth concert of this season. The program comprised the overture to Weber's "Euryanthe"; Beethoven's D-major violin concerto; and Dvorak's "New World" symphony.

Anton Witek, concert master of the Boston Symphony during the second regime of Dr. Meade, was the soloist. His performance was finished with sympathetic, if not always of a wide breadth of style. He was recalled several times to acknowledge most cordial applause.

Evidently the People's finds the concert it decided to take this season to be the right one, for the music, classical and romantic in type, was not only of worth but also presented to these players no insurmountable obstacles of performance. The audience, as has been the rule this season, was large. It thus stands to reason that there are many people in Boston who wish to hear such worthwhile music, adequately performed, and significantly at comparatively low prices.

The People's displayed again yesterday the commendable qualities observed at all its concerts this season: rough spots there were of course, but supreme virtuosity is not to be expected.

The next concert will be given on Jan. 25 in Jordan Hall. The soloist will be Marion Kingsbury, soprano.

Globe

## WITEK SOLOIST WITH PEOPLE'S

Orchestra Gives Performance at Jordan Hall

After a silence of a few weeks the People's Symphony Orchestra again was in Jordan Hall yesterday afternoon. The program alone could tell that Anton Witek, concert master of the Boston Symphony Orchestra and now holding a similar post with the new Symphony Orchestra of Brooklyn, N. Y., appeared as violin soloist in the Concerto of Beethoven.

There was an audience of good size although the hall was not filled. Beethoven's Concerto is long and repetitious and only in outstanding performance does the work hold the listener's interest throughout its length. Much might be written in praise of Mr. Witek's playing of the solo part and of the efforts of Mr. Stone and the orchestra to give interest to the orchestral portion, yet there were times when the Concerto seemed to drag, even to fall.

To Weber's Overture to "Euryanthe," which began yesterday's program, and Dvorak's Symphony "From the New World" which composed Mr. Stone and the orchestra gave of their best. But only a virtuosic performance can now days' completely estimate Witek's powers, and in the symphony it was possible here and there to feel that conductor and orchestra worked so hard that the music itself was (rightly) tired away.

Post

## PEOPLE'S SYMPHONY

The fifth concert of the People's Symphony Orchestra took place yesterday afternoon at Jordan Hall. Mr. Thompson Stone conducted. An audience of moderate size heard with obvious pleasure a program which comprised Weber's "Euryanthe" overture. Beethoven's concerto in D for violin and orchestra, and Dvorak's "From the New World" symphony. "From the New World" despite occasional imperfections of detail the work of the orchestra was as a whole careful, intelligent, and spirited, and well deserving of the warm applause with which it was rewarded.

Mr. Witek, who, as it well known is former concert master of the Boston Symphony Orchestra, impressed his audience deeply by his sincerely musical and sensitive performance. He gave of Beethoven's concerto. A note in the program reminded the present that it was in this very concerto that Mr. Witek, as soloist, had been heard with the Boston Symphony Orchestra. The quality of his playing of the same work yesterday afternoon drew enthusiastic applause.

The next concert of the People's Symphony Orchestra will take place on Jan. 25, when Marion Kingsbury, soprano, will be the featured artist. The program will be as follows: Gounod's "Fidelio," Faust's "Gounod's Symphony in F Major," overture to "Le Cid," and the aria "Accio il punto" from the same opera. Tchaikovsky's "Marche Slave."

Harold

## Anton Witek's Bow Among the People's

FOR the second time in a series of five, Mr. Anton Witek, violinist and concert master of the Boston Symphony Orchestra, in Dr. Meade's days, was given opportunity to hear his fellow players of the People's Symphony Orchestra. He was the soloist in the concerto of Beethoven, which was heard at Jordan Hall yesterday afternoon. For the rest of the afternoon, Weber's overture to "Euryanthe" preceded the concert. The People's Symphony Orchestra played before a small assembly of listeners.

When Mr. Witek's bow first rose to play the concerto, the audience greeted him with a burst of applause. He played the first movement of the concerto with a skill and power that he first appeared as concert soloist with the Boston Symphony Orchestra in 1910, when he was only twenty years old. The first movement of the concerto is a study in the art of the violin, and it was not until now as they heard it in the People's Symphony Orchestra that they realized the worth of the work which "the great violinist" had done from when he was a child. He played the concerto with a skill and power that he first appeared as concert soloist with the Boston Symphony Orchestra in 1910, when he was only twenty years old. The first movement of the concerto is a study in the art of the violin, and it was not until now as they heard it in the People's Symphony Orchestra that they realized the worth of the work which "the great violinist" had done from when he was a child.

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Ed W. Schick

Jun. 11-1931

# FIFTH CONCERT

SUNDAY AFTERNOON, JANUARY 11th, 1931

ASSISTING ARTIST

MR. ANTON WITEK, *Violinist*

## PROGRAMME

Overture to "Euryanthe" . . . . .	Weber
Concerto for Violin in D major . . . . .	Beethoven
Allegro ma non troppo	
Larghetto	
Rondo	

## INTERMISSION

Symphony No. 5 ("From the New World") . . . . .	Dvorak
Adagio - Allegro molto	
Largo	
Scherzo	
Allegro con fuoco	

## NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 25th AT 3:15 P. M.

MARION KINGSBURY, Soprano, *Assisting Artist*

## PROGRAMME

Prelude to "Faust" . . . . .	Gounod
Symphony in F . . . . .	Goetz
Overture to "Clemenza di Tito" . . . . .	Mozart
Aria "Ecco il Punto" from "Clemenza di Tito" . . . . .	Mozart
Marche Slav . . . . .	Tschaikowsky

## NOTICE TO PATRONS

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Tickets 25 and 50 cents

## PROGRAMME NOTES

### Overture to the Opera "Euryanthe"

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

First produced in Vienna more than a hundred years ago (October 25, 1823), "Euryanthe," like many another opera, is today known chiefly through its Overture.

A spirited opening leads to the first theme, for brass and woodwind; the first violins announce as the second theme a melody from the aria "Wehen mir Luft e Ruh." There is a climax, followed by soft, sustained chords for horns and bassoons, a pause, and then the fifteen-measure Largo which Lawrence Gilman, writing in the program-book of the Philadelphia Orchestra, describes as "that wonderful passage, astonishing in its harmonic modernity, for eight violins con sordini, with a tremolo of the violas, which Weber intended as an accompaniment to the disclosure on the stage of the following naively solemn tableau: 'The interior of Emma's tomb. . . . Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on.' . . . Weber meant this passage to sound uncanny; you wonder if he suspected how beautiful it was in addition. To our ears, a century later, the strangeness has faded out of it, leaving only its sorrowful loveliness."

### Violin Concerto in D major, Op. 61

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

Beethoven wrote this Concerto in 1806. As he did not have the parts ready for rehearsal, it was played at sight by Franz Clement, Director of the Vienna Court Theatre, and the Orchestra. This was a remarkable feat, especially when one realizes the difficulty of reading from manuscript this very difficult work.

Anton Witek, Bohemian violinist, was born in Saaz, Austria, January 7th, 1872. He studied at the Prague Conservatory and gained high reputation as a soloist. In 1894 he was appointed Concertmaster of the Berlin Philharmonic; and held the same post at the Boston Symphony Orchestra from 1910 to 1918. On October 29th, 1910, he made his first appearance with the Boston Symphony Orchestra as soloist, playing the Beethoven Concerto.

### Symphony in E minor, "From the New World," Op. 95

Anton Dvorak

(Born at Muhlhausen, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Sensible of his own great indebtedness to the folk-music of his native Bohemia, Dvorak during his three years of residence in this country became convinced that the American composer should in similar fashion avail himself of the Negro "Spirituals." In support of this contention he himself composed a symphony, a string quartet and a string quintet in which he made free use of such material. This symphony, which bears the title "From the New World," is today the most popular of Dvorak's larger pieces, and it seems destined to be the one upon which his fame will eventually rest.

As to how many and what American folk-tunes Dvorak used in this delightful score, there has been much disputing. In a letter written in 1900 to Oscar Nedbal of Berlin, however, Dvorak made the statement that he tried to write "only in the spirit of those national melodies." Commentators have discovered in this or the other theme a resemblance to some Negro melody, but it is not easy to find actual quotations.

A brief Introduction in slow tempo precedes the lively first movement in which, more consistently than elsewhere in the work, Dvorak has sounded the note that, by his own admission, he desired to sound.

No doubt the much-loved theme of the succeeding Largo is at least remotely, if not actually, of African origin, but in the middle section Dvorak seems quite to have forgotten his thesis.

And while both the Scherzo and the vigorous final Allegro con fuoco have melodies of Negroid flavor, there is yet in each much that is pure Dvorak, that is essentially the sort of music he would have made had he never set foot upon our shores.

Concerts by the People's Symphony Orchestra will be given in Jordan Hall

on the following dates:

January 25th

February 8th

February 22nd

March 8th

March 22nd

April 12th

The STEINWAY is the official piano of the People's Symphony Orchestra

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

*Boston Transcript*  
Sat. Jan. 24, 1931.

## "Apollo Club to Assist in "Die Meistersinger"

Thompson Stone, director of the Apollo Club of Boston, is training that chorus to take part in the last act of the Chicago Opera Company's production of "Die Meistersinger," which is to be given at the Opera House on the afternoon of Jan. 28. This will be the first time the club ever has been engaged to assist in an operatic performance, although choruses from the operas frequently have had a place upon the club's programs, and both chorus and conductor are looking forward to the experience with keen interest.

*Boston Herald*  
Jan. 4, 1931

## Will Broadcast People's Symphony

On Sunday, Jan. 25, the sixth concert of the People's Symphony orchestra will be given in Jordan Hall at 3:15 P. M. A very interesting program has been arranged by Thompson Stone, the conductor.

Marion Kingsbury, soprano, will be the assisting artist and for the first time since the organization of the orchestra in 1919 this concert will be broadcast through station WBZ. Between the selections Mr. Stone will speak to the radio audience and describe various interesting points concerning the current program.

*Boston Herald, Sunday Jan. 18, 1931*

Conductor



THOMPSON STONE

## PEOPLE'S SYMPHONY ON RADIO SUNDAY

First of Six Concert Programs  
Will Be Broadcast

The inauguration of the People's Symphony orchestra on the air will take place Sunday at 3:15 P. M. The concert will be broadcast through station WBZ, direct from Jordan hall, as will five other concerts.

The first concert which will be broadcast next Sunday will be followed by others Feb. 8 and 22, March 8 and 22 and April 12. Thompson Stone, conductor, will speak between the selections on various musical subjects in keeping with the program.

The orchestra, organized in 1919, is made up entirely of members of the Boston Musicians' Union. Exceedingly low prices are charged for admission in order that persons of moderate means may enjoy good music.

Recently a committee was formed to stabilize the orchestra and put it on a permanent basis. The committee includes: Francis M. Cummins, president; Robert Winsor, Jr., treasurer; Roland M. Baker, Mrs. John W. Bartol, Richard L. Besslich, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardner, Courtney Guild, Mrs. J. Mott Halliwell, George Lewis, Jr., Mrs. Henry Mason, James J. Phelan and Miss Catharine Smith.

*Jan. 25, 1931*



# SIXTH CONCERT

SUNDAY AFTERNOON, JANUARY 25th, 1931

ASSISTING ARTIST

MARION KINGSBURY, *Soprano*

## PROGRAMME

Prelude to "Faust"	.	.	.	.	Gounod
Symphony in F	.	.	.	.	Goetz
Allegro moderato					
Intermezzo					
Adagio ma non troppo lento					
Finale					

## INTERMISSION

Overture to "La Clemenza di Tito"	.	.	.	Mozart
Aria "Ecco il Punto" from "La Clemenza di Tito"				Mozart
Marche Slav	.	.	.	Tschaikowsky

## NEXT CONCERT

SUNDAY AFTERNOON, FEBRUARY 8th AT 3:15 P. M.

ESTHER MILLER, Pianist, *Assisting Artist*

## PROGRAMME

Finlandia	.	.	.	.	Sibelius
Peer Gynt Suite	.	.	.	.	Grieg
Siegfried Idyll	.	.	.	.	Wagner
Pianoforte Concerto in A major	.	.	.	.	Liszt
Waltz "Tales from the Vienna Woods"	.	.	.	.	Strauss
March of Homage	.	.	.	.	Grieg

## NOTICE TO PATRONS

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Tickets 25 and 50 cents

## PROGRAMME NOTES

### Prelude to the Opera "Faust"

Charles François Gounod

(Born at Paris, June 17, 1818; died there October 18, 1893)

The prelude to the first act of "Faust" is of exceptional musical interest, and with its use of various orchestral devices, together with the popular melody of "Dio possente," to interest and place the auditors en rapport with the dramatic and lyric beauty which follows in the music of the opera itself.

### Symphony No. 1, in F, Op. 9

Hermann Goetz

(Born at Königsberg, Prussia, December 17, 1840; died at Zurich, Switzerland, December 3, 1876)

This symphony was written in 1876, and has enjoyed great popularity in Europe, though it has not often been performed here in recent years. To quote Mr. George Upton in his excellent book, "Standard Symphonies": "In the opening movement the horns, without introduction, give out the first subject; afterward reinforced by the clarinets,—a theme of very romantic character.

"The second movement, Intermezzo, is full of charming effects, and will always be a prime favorite. It is thoroughly original in form and treatment, and its contents are bright, cheerful, and joyous. The third movement, Adagio, though differing in form, has a close sentimental connection with the Intermezzo. The cellos and violas announce the opening, and are succeeded by the woodwinds in a theme which is peculiarly happy in treatment. In the Finale, the opening theme is given out by the violins. This movement is developed with great vigor, and culminates in an expression of pathos and passion which of itself is a sufficient indication of the success this brilliant composer might have achieved as a symphony writer had not death cut him down on the very threshold of his career."

### Overture and Aria from "La Clemenza di Tito"

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

"La Clemenza di Tito" or "Titus," was performed for the first time on September 6, 1791, at the coronation festivities of the Emperor Leopold II at Prague. The opera was written and rehearsed within eighteen days; and in this opera, Mozart reverted to a long-discarded style after he had developed a strongly individual method.

### Slavic March

Peter Ilyitch Tschaikowsky

(Born at Votkinsk, May 7, 1840; died at Petrograd, November 6, 1893)

Constructed from a few South Slavonic airs and the Russian National hymn, this "Marche Slav," as it is popularly called, was composed in September, 1887. "Its origin," writes Edwin Evans in his biography of the composer, "is due to a concert given for the benefit of the soldiers wounded in the war between Turkey and Serbia, which, at the time it was written, had already become merged into the Russo-Turkish war. Pan Slavism was thus the order of the day and is writ large in the music."

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on the following dates:

February 8th  
March 22nd

February 22nd  
April 12th

March 8th

The STEINWAY is the official piano of the People's Symphony Orchestra



BOSTON POST  
Jan. 26, 1931

## 6TH CONCERT BY PEOPLES'

Marion Kingsbury, Soprano, Assists Orchestra

The sixth concert of its current series at Jordan Hall was given there yesterday by the People's Symphony Orchestra under the direction of Thompson Stone. Marion Kingsbury, resident soprano, assisted the orchestra and gave pleasure by her performance of an air from Mozart's last but by no means greatest opera, "La Clemenza di Tito." The overture to this opera, not the more ingratiating Mozart, also had place on Mr. Stone's program, as did the mellifluous and somewhat tedious Gounod's "Faust," seldom enough heard as a concert number. The little Symphony in F major of Hermann Goetz, popular at the close of the last century but rarely heard today, and the always inspiring Marie March of Tchaikovsky. On the whole Mr. Stone and his players fared well yesterday, nor was it their fault if they could not restore the full measure of life to Goetz's failing pages nor make Mozart's overture as interesting as his other pieces in that form.

An audience which filled about two-thirds of the auditorium was warmly appreciative throughout the concert.

BOSTON HERALD  
Jan. 26, 1931

### PEOPLE'S SYMPHONY

The following program was performed yesterday afternoon in Jordan hall at the People's Symphony orchestra's sixth concert of the season: Gounod, Prelude to "Faust"; Goetz, Symphony in F; Mozart, Overture and Air "Ecco il Punte," from "La Clemenza di Tito"; Tchaikovsky, Marche Slav; Marion Kingsbury, soprano, was the soloist, and Mr. Stone, as usual, conducted the orchestra. The concert was broadcast.

It was a program well adapted to the purposes and present powers of the People's Symphony orchestra. In bringing forth the rarely played Symphony of Goetz, the orchestra even did pioneer work of a kind to which it might well devote itself occasionally with profit. Many minor works, such as this, are well worth the trouble of resuscitation; though labor applied to the study of neglected symphonies of Haydn, for instance, would be still more valuable.

Mrs. Kingsbury's performance of the varied and difficult air from "La Clemenza di Tito" was dramatically effective. This singer has made notable progress in her art since her last appearance in Jordan hall. Her voice has grown firmer, steadier, fuller, and of more even quality. Her declamation of the recitative was full of meaning and expressive variety. Her singing of the recitative and intelligent attention, both to the formal style of the music and to the emotional content of the words. She was warmly applauded—the orchestra too, for its excellent work.

The next concert of the People's Symphony orchestra, on Feb. 6, will have the following program: S. S. Baladea (Soloist), Peer Great Sing (Singer), Marjorie Holt (Wagner), Piano Solo Concerto, in A, minor (Soloist), Suite from the Vienna Woods (Strauss), March of Roman Legion.

BOSTON GLOBE  
Jan. 26, 1931

### PEOPLE'S SYMPHONY IS HEARD AT JORDAN HALL

The People's Symphony Orchestra, Thompson Stone conductor, gave yesterday afternoon at Jordan Hall the sixth concert of its 11th season. The program began with the prelude to Gounod's "Faust," thrice familiar in the opera house, but seldom played in concert these days, despite its obvious popular appeal. It concluded with Tchaikovsky's "March Slave," a popular favorite, whatever reviewers may say about its bombast.

In between came a revival of Hermann Goetz's Symphony in F major, unheard in Boston for many seasons, and also widely popular here, as it still is in Germany; and the overture and an aria from Mozart's "Tito." The soloist was Marion Kingsbury, well-known Boston soprano.

Goetz's symphony is a rather turgid and rhetorical performance, seemed of historic interest only, as a specimen of what our grandfathers thought significant in music. Mozart's overture is not one of his best, but the recitative and aria "Ecco il punte" is admirable. Mrs. Kingsbury sang it with musical understanding and vocal technique of a very high order of excellence. She was warmly applauded.

The committee sponsoring these concerts has sent to the newspapers an appeal to the public for \$500 to insure the completion of the series this season. Donations will be received by Robert Winsor Jr., treasurer, at 60 Newbury st. Boston. The hall yesterday was only two-thirds full, but countless listeners no doubt enjoyed the radio broadcast of a portion of the program.

At the nominal price of tickets, 25 and 50 cents, there is very little pay for the musicians, even if the hall is filled. These concerts have been carried on in the past by means of gifts from public-spirited individuals as well as by the sale of tickets. Now we are plainly warned that more money must be had, if Boston is not to lose one of its most valuable musical organizations.

P. R.

Jan. 25, 1931

# WILL DODGE IN JORDAN HALL TRIUMPH

By MOSES SMITH

In its seventh concert of the season at Jordan Hall yesterday the People's Symphony Orchestra played surprisingly well under Will Dodge, assistant conductor, who was substituting for the indisposed Thompson Stone.

The program, first of all, was adapted both to the qualities of the orchestra and to the likes and needs of its public. Sibelius' "Finlandia," the first "Peer Gynt" Suite of Grieg, Wagner's "Siegfried Idyl," Strauss' "Waltz," "Tales from the Vienna Woods" and Grieg's "March of Homecoming" from "Sigurd Jorsalfar" made an orchestral list excellently balanced between the familiar and the unfamiliar.

Miss Miller made a debut not only promising, but containing achievement as well. She showed ample command over the resources of her instrument and laid taxes these resources. She played with incisive rhythm, judicious tonal balance, a fine feeling for tempo and its variation. Her phrasing was often delicate, more than the sedulous repetitions of a master's instructions and indicating a musical personality. And she was well enough poised to play the brilliant sections with considerable gusto.

Aside from an occasional over-sourness, the difficult orchestral part under Mr. Dodge was almost a model of balance between solo instrument and accompaniment. In other numbers, as well, Mr. Dodge was an able interpreter and an unexpectedly brilliant leader. Not in many concerts do we recall such sensitive and invigorating performance.

## The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
*Conductor*



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

American

Feb. 8, 1931

# SEVENTH CONCERT

SUNDAY AFTERNOON, FEBRUARY 8th, 1931

ASSISTING ARTIST

ESTHER MILLER, *Pianist*

## PROGRAMME

Symphonic Poem "Finlandia"	.	.	.	.	Sibelius
Suite, "Peer Gynt"	.	.	.	.	Grieg
Morning					
Aase's Death					
Anitra's Dance					
In the Hall of the Mountain King					
Siegfried Idyl	.	.	.	.	Wagner

## INTERMISSION

Concerto for Pianoforte, No. 2 in A Major	.	.	Liszt
Waltz, "Tales from the Vienna Woods"	.	.	Johann Strauss
March of Homage from "Sigurd Jorsalfar"	.	.	Grieg

## STEINWAY PIANOFORTE

This program will be directed by WILL DODGE, Assistant Conductor

## NEXT CONCERT

SUNDAY AFTERNOON, FEBRUARY 22nd AT 3:15 P. M.

Programme to be announced

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March 22nd	April 12th

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## PROGRAMME NOTES

### "Finlandia," Symphonic Poem

Jean Sibelius

(Born December 8, 1865, at Travastehus, in Finland)

First performance in Boston, November 21, 1908, at a Boston Symphony concert.

Like so many other musicians he was at first a law student, but happily for the honor of the music of Finland, he presently found that his real talent lay in art; that his real power of speech could only display itself in the language of music. Sibelius is a composer who must be taken on his own merits. It would be difficult to compare him to anyone else; the whole atmosphere of his work is so strange and so permeated with lights and shadows that are unfamiliar, and colors that are almost from another world. Sibelius is considered the outstanding figure of Finland's music.

"Finlandia" was composed in 1894. According to the composer it is not a fantasia on folk songs, although during the recent political conflict between Russia and Finland its performance is said to have been prohibited.

### Suite No. 1, from the incidental music to Ibsen's drama "Peer Gynt,"

Opus 46

Edvard Grieg

(Born at Bergen, June 15, 1843; died there September 4, 1907)

In January, 1874, Henrik Ibsen asked his fellow-countryman, Grieg, to write incidental music for his play "Peer Gynt," and the first performance of the drama, with Grieg's tonal commentary, took place at Christiania two years later. Subsequently Grieg made of this music two orchestral suites, each of four movements. The separate divisions of the First Suite were happily and briefly characterized by the Viennese critic, Edouard Hanslick, and this summing up is quoted in translation, in Henry T. Finck's biography of Grieg: "1. The prelude to the fourth act, Morning-mood; a pleasing idyl with dancing lights of flute-trills on the gentle uniform wave-movement. 2. A sorrowful, quiet adagio in A minor, on the death of Peer Gynt's mother; the simple, song-like melody made more impressive by some felicitous harmonies. 3. The dainty dance of the slender Bedouin's daughter, Anitra; charming in invention, and orchestrated with magic art. Finally, 4. The immensely characteristic, clumsily baroque dance of the dwarfs in the cave of the Troll-Princess."

### "Siegfried Idyl"

Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

Wagner and Cosima, daughter of Liszt and wife of Hans von Bulow and then of the great music-dramatist, were living at the Villa Tribschen on the shores of Lake Lucerne when Siegfried Wagner was born on the 6th of June, 1869. The "Siegfried Idyl" was composed in 1870 as a birthday gift for Cosima. The piece was written secretly and Cosima had no inkling of its existence until she heard it on her birthday morning played by a small company of musicians that Hans Richter had brought from Zurich and rehearsed at Lucerne. The chief themes of the Idyl are taken from the scene between Siegfried and Brunhilde in the third act of the music-drama "Siegfried," upon which Wagner was then putting the final touches. The single exception is the German cradle-song, "Schlafe Kindchen," which makes its appearance in the ninety-first measure, played by the oboe over a light string accompaniment.

### Concerto for Pianoforte, No. 2 in A Major

Franz Liszt

(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

It is generally believed that Liszt composed both his piano concertos in 1848. That in A Major was revised in 1856 and again in 1861, and was finally published in 1863.

Free in form, running in a single movement, though with several well-defined divisions, this Concerto is almost a loosely constructed theme and variations. In the autograph manuscript the piece was described as a "Concert Symphonique" and we are indebted to William Foster Apthorp for the pertinent suggestion that the Concerto might be called a symphonic poem for piano and orchestra, with the title "The Life and Adventures of a Melody."

For its day the chief theme was harmonically daring and throughout the Concerto there is a richness of both material and treatment that Liszt seldom surpassed, while the orchestration clearly denotes Liszt a pioneer in that domain.

### Waltz, "Tales from the Vienna Woods," Opus 325

Johann Strauss

(Born at Vienna, October 25, 1825; died there June 3, 1899)

This "Tales from the Vienna Woods" is one of the most beautiful of the many waltzes of Strauss. The Introduction is not mere conventional preluding but a poetic tone-picture, and in the haunting themes of the piece itself (one of them borrowed from the Introduction) may be heard in its best estate the mingled gaiety and sensuousness that sets the Viennese waltz apart from all others.

BOSTON HERALD  
Feb. 9, 1931

## Sunday Orchestras

The People March on

To all appearances, the People's symphony is moving toward a new heyday of popularity. While Mr. McCormack drew his great following to Symphony Hall, while the weather dripped unpleasantly outside, Mr. Will Dodge, mounting the conductor's stand in place of Mr. Stone, stood yesterday before a general liking, especially in the case of the Concerto in A major of Liszt. Completing her service as soloist in this number, Miss Esther Miller bowed to waves of enthusiastic applause and found it necessary to make several return trips to the stage. Younger than most pianists who have the opportunity of appearing with orchestra, Miss Miller gave pleasure by reason of her competent and responsive performance.

Other pieces found favor according to their melodramatic or dynamic vigor. Hence, the "Peer Gynt" Suite of Grieg, "Finlandia" of Sibelius, the March of Homage from Grieg's "Sigurd Jorsalfur" and the waltz of Johann Strauss, "Tales from Vienna Woods," pleased greatly. For the recently neglected "Siegfried Idyll" of Wagner, the most evident sign of appreciation was an absorbed and thoughtful listening attitude. In performance, the People's Symphony continued to consolidate the advances which it has made during the current season. If, at the same time, the musicians displayed anew certain persistent shortcomings, they were of a kind and magnitude which should not be held too severely against them. Notwithstanding the excellence of Liszt's new Concerto of Liszt will stand by themselves, that is, without the befogging that comes from an exceptionally imaginative interpretation. Some pages of "Finlandia" with difficulty avoid bombast; in performance, the usual time is to over emphasize the obvious. The same may be said of Liszt's Concerto. Despite its brilliance and its adroit use of orchestral resources, it is scarcely unique. Liszt's more inspired compositions, Mr. Dodge could do little more than make it thump portentously along, and in the "Siegfried Idyll" or the "Siegfried Idyll" the solo passages, with these pieces, a better instrumental balance, a finer quality among individual and a more expressive nuance no doubt have been of some help.

It was good to hear the Siegfried suite of Wagner. It was good to hear Mr. Dodge's violin, viola, cellos and basses play with such vigor. Among the composers who serve the People's Symphony, Wagner is most gracious. His complex polyphonic melodies, his surprising moods, his probing of subtleties and his great power of organization find a responsive ally in every instrumentalist. Mr. Dodge conducted with assurance and skill, in rounded and compelling phrases.

The orchestra distinguished itself in the "Peer Gynt" suite of Grieg. The first and last episodes—"Morning" and "In the Hall of the Mountain King"—dipped in conventional tone and accent. But in "Aase's Death," the strings sang in flowing eloquence such graceful expressions seldom have been attained previously. And for the tang and tilt of "Antik's Dance," the musicians exhibited a distinct talent. Would that they had been as flexible with the waltz of Strauss.

N. M. J.

BOSTON HERALD  
Feb. 9, 1931

## PEOPLE'S SYMPHONY

The People's Symphony orchestra gave its seventh concert of the season yesterday afternoon in Jordan Hall. Because of the illness of Thompson Stone, conductor, the program was directed by Will Dodge, the orchestra's assistant conductor. Esther Miller, pianist, was the soloist. The program was as follows:

Symphonic Poem, "Finlandia,".....Sibelius  
"Peer Gynt" Suite.....Grieg  
Concerto No. 2 in A Major for Piano.....Liszt  
Waltz, "Tales from the Vienna Woods,".....Strauss  
March of Homage from "Sigurd Jorsalfur".....Grieg

Yesterday's concert was delightful in many ways. First, the program was well chosen, being compounded of short pieces, classic favorites and not too difficult symphonic music—exactly the music that should round out Boston's symphony orchestra fare, and lend it variety, before the seasonal advent of Pops. And secondly, the orchestra really bloomed under Mr. Dodge's baton. The tone was rich, and full entrances were secure, and a splendid flexibility and sensitiveness to the desires of the leader made itself noticed.

Mr. Dodge set vigorous, expressive tempi. His beat is clear, precise, dependable. Under his guidance, the orchestra played Grieg's "Peer Gynt" suite with a refreshingly normal, sensible, like fresh snow. Mr. Dodge knows that Grieg is never sentimental, but merely naive and imaginative. The tempo set, the clean-cut melodic lines and the dynamic variety he achieved, made this music well worth hearing, overplayed though it is. Wagner's "Siegfried Idyll" was a little less successful on the whole, but then it demands infinitely more. Though it was not a finished performance, still it was a moving and tender one, the threads of melody, and the rich Wagnerian coloration, were woven by the orchestra into a strong tapestry of music satisfyingly expressive. Mr. Dodge's Viennese waltzes are heartier, more bouncing and gay than those generally purveyed in concert halls; "Gschicliche aus dem Wiener Wald" was only momentarily less than yesterday's mood of the time it was honest dance music, joyous and full of life.

The orchestra gave a stirring performance of Grieg's A Major Piano Concerto, with the competent and polished co-operation of Esther Miller at the piano. Miss Miller plays with technique, brilliance, and rhythmic verve. That the orchestra was too loud some of the time was regrettable, for it covered some of her delicate and agile passage work. She was warmly applauded and presented with a basket of flowers.

A large audience heard the concert, and gave signs of enjoyment. The next concert of the orchestra will take place on Feb. 22. The program will be announced later. E. B.

BOSTON POST  
Feb. 9, 1931

## PEOPLE'S GIVE FINE CONCERT

Dodge Conducts With Miss Miller as Soloist

BY WARREN STOREY SMITH

An audience which all but filled Jordan Hall heard three yesterday afternoon the seventh of the current series of concerts by the People's Symphony Orchestra. Will Dodge, concert-master and assistant conductor, led the orchestra in place of Mr. Stone, and Esther Miller, a student at the New England Conservatory, was soloist in the Second Piano Concerto of Liszt, winning rounds of applause for her praiseworthy performance of this excellent composition.

The programme, whether devised by Mr. Stone or by his assistant, was just the sort of programme that these concert-goers need. There was no excess of the domain of the classical symphony nor indeed any sympathy at all. Instead there came, by way of beginning, Sibelius' "Finlandia," and in turn there followed it the first "Peer Gynt" Suite of Grieg, Wagner's "Siegfried Idyll," the Concerto aforementioned, the loveliest of the Strauss waltzes, "Tales from the Vienna Woods," and finally the seldom-heard March from the "Sigurd Jorsalfur" Suite of Grieg.

To judge by yesterday's concert, the People's Orchestra has never been in better estate than it is now. If certain of the woodwind instruments are seldom has been so lately improved on the whole, as have the horns, trumpets and trombones are capable of a full, round sonority that one misses here. Says in the heavy brass at Symphony Hall, and the strings, particularly the cellos, are excellent.

As conductor Mr. Dodge occasionally lays on with too heavy a hand, as he did yesterday at the end of the "Finlandia" and in the waltz of Strauss, of which he crumbed the greater part of its rightful sentiment and grace. But as an experienced orchestral player he knows the orchestra thoroughly, and he had to his credit yesterday fine performances of the "Peer Gynt" Suite and the "Siegfried Idyll," nor did the orchestra fare at all badly on the orchestral side, even if some of its kaleidoscopic color was missing.

## PEOPLE'S SYMPHONY HEARD IN JORDAN HALL CONCERT

The People's Symphony Orchestra, under its assistant conductor and concert master, Will Dodge, gave the seventh concert of its current series at Jordan Hall. The program, chosen for its popular appeal, included Grieg's "Peer Gynt" suite and march of homage, Sibelius' "Finlandia," Johann Strauss' beautiful waltz, "Tales from Vienna Woods," with Wagner's "Siegfried Idyll" and Liszt's A major piano concerto as its more serious numbers. The soloist in the concerto was Esther Miller, one of the youngest artists to appear at these concerts.

Globe

Feb 9 1931



# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

## THE PEOPLE'S SYMPHONY

The People's Symphony, Thompson Stone, conductor, played the following music at a concert yesterday afternoon in Jordan Hall:

Overture to "Der Freischütz" (Weber); Introduction to "Lorelei" (Max Bruch); Academic Festival Overture (Strauss); Italian Caprice (Tchaikovsky); Concerto in E minor, for Violin and Orchestra (Richard Burgin, Violin); (Mendelssohn); Overture "Cockaigne" (Egar).

Mr. Burgin's appearances as soloist with the People's Symphony are always welcomed by a large and extremely enthusiastic audience. Yesterday was no exception, and Mr. Burgin's brilliant playing deserved the warm applause. He gave the Mendelssohn E Minor Concerto an unusual and very interesting interpretation, taking the Allegro at a high rate of speed, and playing with a rushing rhythm and a curious impersonal, passionate intensity... somehow very appropriate for the music may be long-drawn out or over-sentimental at the hands of less sensitively poised musicians. To the whole Concerto, also, yet never slackening the impetuosity of his playing, Mr. Burgin gave a lyric character; his tone, glistering and clear almost to the point of glissandos, helped to keep the music well above the trite and overplayed. He played the Andante with serenity and dignity; the Allegro molto vivace became, under his swift fingers and flying bow, a marvel of lightness, grace, and dexterity. The orchestra accompanied a trifle heavily for Mr. Burgin's sparkling speed, but competently and appreciatively.

The program itself yesterday could have been improved upon. There seemed to be too many overtures of a rather blatant type; the orchestra plays so well now that it need not be self-conscious about attempting atmospheric music of an imaginative and sensuous kind, such as some pieces of Debussy, de Falla, or Respighi. The four overtures played yesterday were all inclined to be square, rejecting in boisterous energy and considerable noise among the brasses. The Egar piece even ended up with increased volume from the organ. These are all good pieces, and they were well performed. They are splendid to have in the repertoire of the orchestra, and exactly the type of program piece the People's Symphony should offer. It being the orchestra's special province to supply audiences with good music of the lighter-than-symphonic variety. But it was a pity that they were all performed on the same program. Tchaikovsky's Italian Caprice was played with spirit and good rhythm.

The tone of the orchestra is well-blended; entrances are crisp and ready, in general. Mr. Stone might well be persuaded to take his orchestra a bit more for granted now, and set more living rhythms, the men would respond competently and vigorously, if the last three or four concerts may be a guide.

In fact, the players are themselves so able that it seems a pity that the personnel of the orchestra is not printed on the program; the orchestra's growing and loyal public would certainly be interested to know the players' names.

The next concert of the People's Symphony orchestra will be given on March 8. The orchestra will be assisted by a chorus, which will perform for the first time in Boston, "Before the Falling of the Stars" by the English composer B. J. Dale—E. B.

Herold

Feb. 22 1931

# EIGHTH CONCERT

SUNDAY AFTERNOON, FEBRUARY 22nd, 1931

ASSISTING ARTIST

RICHARD BURGIN, *Violinist*

## PROGRAMME

Overture to "Der Freischuetz" . . . .	Weber
Introduction to "Lorelei" . . . .	Max Bruch
Academic Festival Overture . . . .	Brahms
Italian Caprice . . . .	Tschaikowsky

## INTERMISSION

Concerto in E minor, for Violin and Orchestra .	Mendelssohn
Allegro molto appassionato	
Andante	
Allegro molto vivace	
Overture "Cockaigne" . . . .	Elgar

## NEXT CONCERT

SUNDAY AFTERNOON, MARCH 8th AT 3:15 P. M.

The orchestra will be assisted by a chorus which will perform, for the first time in Boston, "Before the Paling of the Stars" by the English composer B. J. Dale.

The remainder of the program to be announced.

## NOTICE TO PATRONS

Seats for the Concerts of the People's Symphony Orchestra are reserved, and may be obtained at Jordan Hall Box Office.

Tickets 25 and 50 cents

Concerts by the People's Symphony Orchestra will be given in Jordan Hall on the following dates:

March 8th

March 22nd

April 12th

## PROGRAMME NOTES

### Introduction to the opera "Lorelei"

Max Bruch

(Born at Cologne, January 6, 1838; died at Friednau, Berlin, October 3, 1920)

Upon his death Mendelssohn left three fragments of an opera "Lorelei." From Emanuel Geibel, author of the libretto, Max Bruch subsequently obtained permission to try his hand at the setting of it, and that opera was produced at Mannheim in 1863. The action of the opera has been condemned as barren and the music, although skillfully orchestrated, as deficient in melody. For a time successful, the work has not held the stage.

### Academic Festival Overture, Opus 80

Johannes Brahms

(Born at Hamburg, May 7, 1833; died in Vienna, April 3, 1897)

In recognition of his signal attainments the University of Breslau bestowed on Brahms in 1879 the degree of Doctor of Philosophy. The "Academic Overture" was an expression of his appreciation. It was first played at Breslau on January 4, 1881; Brahms conducted and the Rector and Senate and members of the Philosophical Faculty sat in the front seats.

### Italian Caprice, Opus 45

Peter Ilyitch Tschaikowsky

(Born at Votkinsk, May 7, 1840; died at Petrograd, November 6, 1893)

In his biography of Tschaikowsky Edwin Evans states that the "Italian Caprice" is a "bundle of Italian folk-tunes, partly, as the composer himself relates, taken from public collections, and partly a record of the popular airs which caught his ear at Florence. It was commenced at Rome in the early part of 1880, but not completed until after the composer's return to Russia."

Tschaikowsky himself considered the Caprice one of the most effective, from the standpoint of instrumentation, of all his compositions for orchestra, although on the occasion of its first performance the critics and Tschaikowsky's fellow-composers condemned the music as commonplace, Cesar Cui even declaring that it made merely an excellent addition to the repertory of out-door band concerts.

### Concerto for Violin and Orchestra in E Minor

Felix Mendelssohn

(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847)

Among the comparatively few violin concertos that matter purely as music, independent of the opportunity they afford for virtuoso display, this Concerto of Mendelssohn stands high. It is, furthermore, one of the most important among his instrumental compositions. Mendelssohn could, and often did, write with astonishing facility and speed. Nevertheless many of his works were a long time in taking shape. Although this Concerto was first undertaken in July, 1833, the final notes were not added to the score until September 16, 1844.

Richard Burgin, since 1920 concertmaster of the Boston Symphony Orchestra, was born in Warsaw in 1892. At the age of eleven he was soloist with the Warsaw Philharmonic Society, and has been soloist and concertmaster of the Leningrad Symphony Orchestra, and the Helsingfors Symphony, at Oslo. Mr. Burgin studied under Joachim and Leopold Auer; and was assistant to Auer in Stockholm. He is assistant conductor of the Boston Symphony Orchestra.

### Overture, "Cockaigne" (In London Town)

Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; now living in England)

This Overture, published in 1901, is not only one of Elgar's most characteristic compositions but it is also notable as perhaps the first attempt to portray in symphonic music phases of contemporary life. Although no descriptive note is printed on the score, the composer has declared his piece to have this program:

Two lovers, strolling through the streets of London, seek the restful seclusion of a park; annoyed by an ill-mannered youth they return to the streets; a band first heard in the distance, approaches and passes them; they hope to gain quiet in a church, but even here the noises of the street pursue them and, discouraged, they resume their promenading.

The STEINWAY is the official piano of the People's Symphony Orchestra

BOSTON TRANSCRIPT  
Feb. 22, 1931

## When the People Find Their Field

IN the matter of program the People's Symphony Orchestra in their concert of Sunday afternoon were singularly fortunate. With it they found their own particular field. There were overtures, "Der Freischütz" of Weber, and Gorki's "Capriccio" of Elgar; there was an operatic introduction, to Bruch's "Lorelei"; there was the Brahmsian "Academic Festival Overture" and the Chalkovskian "Italian Capriccio." And there was the violin concerto of Mendelssohn, played by Richard Burgin.

Except the overture of Brahms, which taxed the musical resources of conductor and orchestra, and which has had frequent performance in Boston in the recent past, — the rest is a group of works not often heard, or partially forgotten, but all well worth playing, all by composers of standing, a group of works neither from those ancients who demand a finesse exceeding that of the orchestra nor from those moderns whose works manifest many times the slightest slips of intonation. In this field the orchestra excels. From it they draw the best items for their programs. Mendelssohn's concerto betokens essentially to this group. When the orchestra may call to its assistance a violinist of the caliber of Mr. Burgin, the program is greatly enhanced.

Over at Symphony Hall the week-end, marked the playing of a work new a century old, that was significant as an opening gun of the movement known as "romanticism"; at Jordan Hall Sunday afternoon brought another of the foundation stones of this movement. As Berlioz's "Pastoral Symphony" laid the basis for the program-symphony and all that grew out of it, as the overture to "Der Freischütz" (exactly in ten years older than Berlioz's symphony) was the beginning of romantic opera. Can any one who has ever read them forget Liszt's grandiloquent phrases on this point? Here they are: "At the moment when, after the first twenty-four measures of the overture to 'Der Freischütz' with the horn sounds breathing the fragrance of the forest while the string orchestra suggests the soft murmur of the leaves, the mysterious bedding tones of the two clarinets are heard, the shadowing G and C strings of the violins and violas quiver and the deep thuds of the kettle drums and the plangent of the basses arrest the beating of one's heart—then was the romantic opera born." All this came graphically Sunday afternoon, led into the gay merry-making with which the overture ends.

On this program Chalkovsky's "Italian Capriccio" occupied the place which is sometimes rightly allotted to a Strauss waltz. Chalkovsky himself admitted it for its clear and glowing and clear-cut orchestration. Others saw in it only the obviousness of its Italian street tunes that called it commonplace and barren. Certainly it summons a long list of folk-tunes, perhaps better of popular tunes, in endless variety. From the sad and mournful tunes which resemble the gypsy airs with which Liszt began many of his Hungarian rhapsodies to the gay, lifting tarantella, there seemed a continuous succession of varieties of song or dance. No, this could never compete with

a symphony, but where suggestion of popular music is in place, this caprice can stand at the head of its list. Telling to Elgar's notable but seldom heard "Cockaigne" overture the orchestra gave excellent performance.

Nothing but praise can be written of Mr. Burgin's playing of the Mendelssohn concerto. Incisively came the figures of the first movement, with suave expression the melodies of the second; while a kindling, vigorous, lively air infused the rhythms of the last. More, Mr. Burgin was working under difficulties. For Mr. Stone was slow indeed in taking his tempo from him. More than once the orchestra was visibly following the point of the bow of the violinist rather than the baton of the conductor. Thus following the violinist, a fluster and more hurried performance came from the orchestra than has yet been observed. Mr. Stone has achieved many things with this orchestra. It is easy to believe that in many a direction the musicians are now able to give more than their conductor asks.

A. H. M.

BOSTON GLOBE  
Feb. 22, 1931

## BURGIN SOLOIST WITH PEOPLE'S SYMPHONY

An unusual event in the life of the People's Symphony Orchestra, took place at its Jordan Hall concert yesterday afternoon when Richard Burgin, concertmaster of the Boston Symphony Orchestra, appeared as soloist. Not since the occasion some eight years ago, when Pierre Monteux, then conductor of the Boston Symphony, appeared as guest conductor, has a Boston Symphony artist performed at a People's Symphony concert.

Yesterday's concert consisted mainly of overtures, and comprised the following pieces: Weber's "Freischütz" overture; the introduction to Bruch's "Lorelei"; Brahms' "Academic Festival" overture; Tchaikovsky's "Italian Capriccio"; Elgar's "Cockaigne" overture, and the Mendelssohn violin concerto. Thompson Stone, the regular conductor, officiated yesterday. His last time since his recent illness.

As a performer Mr. Burgin not only exhibits a consistently flawless technique, but has the added virtue of brilliancy of performance and breadth of style. Yesterday his playing was just a duplication of his artistry well known at Symphony Hall. The final movement of the Mendelssohn concerto provides opportunity for a violinist to display the excellence of his spiccato. Mr. Burgin's work in that movement may be ranked with that of the greatest violinists of today. He was recalled to the stage several times. For outstanding musical value the place of honor on yesterday's program must be conceded to Brahms' overture. A more deliberate pace in this opening would have enhanced the development of the piece. Insufficiency of wood-wind instruments often caused the fading of thematic lines behind the harmonic afterbeats.

This same insufficiency made the final movement of the Mendelssohn concerto dragging and sluggish. There is marked improvement, however, in the percussion section of the orchestra.

## BURGIN PLAYS WITH PEOPLE'S

### Concert Master of Symphony Soloist in Concerto

Richard Burgin, concert master of the Boston Symphony Orchestra, was solo violinist yesterday with the People's Symphony Orchestra in its concert at Jordan Hall. Mr. Burgin's piece was the Concerto of Mendelssohn, which he played with his familiar technical skill and fine musical taste. The audience, a company of reasonably good size, received him rapturously.

With one exception, namely, Tchaikovsky's "Italian Capriccio," the remaining pieces on yesterday's programme, which was conducted by Thompson Stone, were overtures: Weber's to "Der Freischütz," Bruch's to his forgotten opera, "Lorelei," Brahms' "Academic Festival" and Elgar's overelaborated "Cockaigne." Brahms' genial postscript on student songs especially pleased the audience and was, perhaps, the one of these many overtures that received the most satisfactory performance.

Post

Feb. 22, 1931

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor



1930 - 1931

ELEVENTH SEASON

JORDAN HALL

BOSTON

## NOVELTIES BY THE PEOPLE'S

### Locatelli Concerto and a Christmas Hymn Given

Yesterday afternoon at Jordan Hall the People's Symphony Orchestra gave under the direction of Thompson Stone the last concert but one of the present series. The programme was generous both in length and in variety of appeal. Two pieces were purely orchestral, Massenet's graceful, appropriately titled "Scenes Pittoresques" and the brilliant and inspiring (Caravel) Overture of Dvorak. By way of prelude there had come, in effective performance, a "seldom heard and delightful" Concerto Grosso of Locatelli for strings and harp, in which the last-named part was entrusted to the capable hands of Henri Piller, the orchestra's first harpist, who in virtuosity of the violin as well. Later, piano and orchestra were again joined in the D Minor Concerto of Mozart, and here Leon Vartanian was soloist in a work that he first played in public at the age of 19 in his native Russia. Yesterday, as on former occasions, Mr. Vartanian's playing was distinguished by fluency of technique and limpid beauty of tone.

Finally, at an hour when most orchestral concerts would have been over and done with, the Ensemble took of the first performance, in the form of a Christmas Hymn by the English organist and composer, R. J. Dale, "Before the Falling of the Stars." This music, simple and effectively written for voice and instruments and of a concentrated beauty in many passages, was excellently sung and gave great pleasure to the audience.

Post

### PEOPLE'S SYMPHONY GIVES NINTH CONCERT OF SEASON

Yesterday afternoon in Jordan Hall the People's Symphony Orchestra gave its ninth concert of this season. Thompson Stone conducted, the Ensemble Choir and Leon Vartanian, pianist, assisted.

Mr. Stone opened the program with Locatelli's Concerto Grosso for strings and piano, with Henri Piller at the latter instrument. This concerto differed from the majority of concertos in that the solo instruments had only short phrases to perform, the rest of the music being played by the full string choir, with the piano binding the rest together in a well-knit ensemble. It is a rather somber composition and was somberly played; the Allegro and the Allegro Molto lacked vivacity, but there were pleasing episodes of lovely tone-color that were, however, slightly overweighed. Massenet's "Scenes Pittoresques" came heavily, too, and needed better balance of tone quality between cello and bass viol in the third movement. Dvorak's "Carnaval Overture" was more sympathetically played, with a real carnival atmosphere.

Diminishing adverse criticism, in most instances of minor importance, it must be noted that Mr. Stone has achieved most remarkable results with his orchestra this year. Harsh tones and general sharpness he has almost completely wiped out; his ensemble has improved almost unbelievably.

Mr. Vartanian in a pianist of great contradictions. The Romanza of Mozart's D minor Concerto he made a thing of rare loveliness; few pianists of his age can produce a pianissimo tone of such clear, cool quality, and fewer yet can play Mozart without at some time essaying to turn it into Liszt. Praise be! Here is one musician that is content to play one musician at a time. On the other hand, one feels that Mr. Vartanian has a wealth of technical and musical resource which is simply locked up and waiting to be released. Technically, he is painfully stiff, unequipped for big work, impotent before rich and powerful chords which he is sure to need to produce later in his concert work. These present limitations, plus nervousness, probably, led to jerky, nervous scale passages, to chords that lacked depth and richness.

For closing number Mr. Stone called in the Ensemble Choir to sing with the orchestra Benjamin James Dale's Christmas cantata, "Before the Falling of the Stars." This choir consists of singers of various Protestant church choirs of Boston and is attempting to create greater interest in good church music.

Globe

March 8, 1931



# NINTH CONCERT

SUNDAY AFTERNOON, MARCH 8th, 1931

ASSISTING

LEON VARTANIAN, *Pianist*

THE ENSEMBLE CHOIR

## PROGRAMME

Concerto Grosso (for String Orchestra and Piano) *Locatelli*  
(HENRI PILLER, *Pianist*)

Adagio  
Allegro  
Largo  
Allegro  
Allegro Molto  
(The movements are played without pause)

Scenes Pittoresques *Massenet*  
Marche  
Air de Ballet  
Angelus  
Fete Boheme

Concerto for Pianoforte and Orchestra, in D minor *Mozart*  
Allegro  
Romanza  
Rondo

## INTERMISSION

Carneval Overture *Dvorak*  
"Before the Paling of the Stars" *B. J. Dale*  
(A Christmas Hymn for Mixed Voices and Orchestra)

MASON AND HAMLIN PIANO USED

## NEXT CONCERT

SUNDAY AFTERNOON, MARCH 22nd AT 3:15 P. M.

REGINALD BOARDMAN, PIANIST, *Assisting Artist*

## PROGRAMME

Symphony in A (First performance) *Dr. Philip Greeley Clapp*  
Conducted by the Composer  
Serenade (for String Orchestra) *Volkman*  
Concerto for Pianoforte, in D minor *Rubinstein*  
Norge (Tone Poem) *Dr. Philip Greeley Clapp*

The remaining concert in this present series by the People's Symphony Orchestra will be given in Jordan Hall April 12th.

## PROGRAMME NOTES

Concerto Grosso, Opus 1, No. 2

Pietro Locatelli

(Born at Bergamo, Italy, in 1693; died at Amsterdam in 1764)

A celebrated violinist and pupil of Corelli, Locatelli was for many years considered the wizard of the violin. Very little is known of his life, but he seems to have travelled extensively, and to have finally settled in Amsterdam, where he established regular public concerts.

The form of the concerto grosso depends upon the alternation and contrast of a small group of solo instruments, with a full string orchestra tutti.

"Scènes Pittoresques" ("Characteristic Scenes") Jules Frédéric Massenet

(Born at Montaud, France, May 12, 1842; died at Paris, August 13, 1912)

In 1863, Massenet obtained the Grand Prix in Paris, and that same year left for Rome to continue his musical studies. At his best, he was a true French artist, and was very near to the hearts of his people. His grasp of the demands and tastes of the public are best shown in his small pieces for orchestra, and he was probably inspired by the simple homely events of life in France in writing music of this character.

"Scenes Pittoresques" was written in 1874, and are remarkable for the clearness and fineness of the instrumentation. The titles of the four movements suggest their moods. The "Angelus" is an evening reverie. The "Fête Bohème" is probably intended as a picture of a students' ball, where there is much laughter, and high spirits reign supreme.

Concerto for Piano and Orchestra, in D minor Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Concerto was completed at Vienna on February 10, 1785, and was played there, with the composer at the piano, with considerable success. In contrast to Mozart's other piano concertos (there are twenty-five in all) this Concerto in D minor is passionate and agitated in many of its measures.

LEON VARTANIAN was born in Tiflis, Russia, and came to this Country in 1924. He has appeared as soloist and accompanist both here and abroad with conspicuous success. His first appearance in public was at the age of ten, at which time he played the same Concerto he is to play with the Orchestra today.

Overture, "Carneval" Opus 92

Anton Dvorák

(Born at Muhlhausen, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

Originally this overture was intended as the second section of a triple overture, "Nature, Life, Love." The first is now known as "In de Natur," Opus 91, and the third as "Othello," Opus 93. The three were first performed at Prague on April 28, 1892, at a concert of public farewell to Dvorak then on his way to join the faculty of the National Conservatory of Music in New York. The composer conducted. The combined overtures (now always performed separately) were conducted by him at the concert of his official welcome to New York on the following October 21st.

"Before the Paling of the Stars"

Benjamin James Dale

(Born at London in 1885)

This is one of the most beautiful of all modern cantatas. It is mystical and subdued, telling the Christmas story in a way quite different from that to which we are accustomed. It conveys very clearly to the mind that hushed and solemn scene of which we read in the Scriptures; the empty streets, the unearthly quiet of the plains; the cool, glittering, starlit night, the absorbed and reverent attitude of priest and king. There is nothing in the recital of this event to call forth music of a virile or bombastic nature, but such is often the type of setting we find, and therefore expect.

This cantata is written for chorus without solo parts. It contains no great climaxes, in fact at no time does the chorus sing more than a full forte. Melodious and free from all affectation or attempt to gain attention through theatrical effects, its very simplicity convinces us anew of the beauty and mystery of that Holy Night.

Benjamin James Dale is an English organist now professor at the Royal Academy at London.

THE ENSEMBLE CHOIR is an organization of singers from the choirs of Protestant churches of Greater Boston. It has for its object the creation of greater interest in the finest church music.

"A. E. H."

The STEINWAY is the official piano of the People's Symphony Orchestra

# JORDAN HALL

NINTH CONCERT

## Sunday Afternoon, March 8th, at 3:15 PEOPLE'S SYMPHONY ORCHESTRA THOMPSON STONE, Conductor

Assisted by

LEON VARTANIAN, Pianist  
THE ENSEMBLE CHOIR

PROGRAM: Concerto Grosso  
Scenes Pittoresques  
Piano Concerto in D minor  
Carnaval Overture  
Christmas Hymn "Before the Paling of the Stars"

Locatelli  
Massenet  
Mozart  
Dvorak  
B. J. Dale

The two remaining concerts of the season will be on  
March 22nd and April 12th

Reserved Seats 25c and 50c

### PEOPLE'S SYMPHONY ORCHESTRA

At its concert of yesterday afternoon at Jordan hall, the People's Symphony Orchestra played the following program: Pietro Locatelli, Concerto Grosso (for string orchestra and piano); Massenet, Scenes Pittoresques (March, Air de Ballet, Pêche Bohème); Mozart, Concerto in D minor (for piano and orchestra); Dvorak, Carnival Overture; B. J. Dale, "Before the Paling of the Stars" (Christmas Hymn for mixed voices and orchestra). Leon Vartanian was assist in the Mozart concerto; in Dale's composition the orchestra was assisted by the Ensemble Choir, an organization of singers from church choirs. Thompson Stone conducted.

If those who devised this program had set out deliberately to compile a list that would contain something to please every known taste, they could hardly have contrived one much more varied than this. Mozart and Dvorak, Locatelli and Massenet, a piano concerto and a work for chorus and orchestra — there is enough here to please tastes not merely differing but fairly strongly conflicting. The quality of the performance was on the whole excellent. The suave and expressive amplitude of the adagio and larghetto of Locatelli's beautiful Concerto Grosso, the lively flourish and contrapuntal richness of its fast movements, were achieved with an equally high degree of success. The audience enjoyed the unpretentious charm of Massenet's "Scenes Pittoresques," the economy and transparency of the orchestration by which Massenet knew so well how to achieve a wide range of effects, none of all evidently, the devotional "Angelus," the loudy jargon "Pêche Bohème."

Mr. Vartanian's tasteful and musical performance of Mozart's D minor concerto from him unusually enthusiastic and prolonged applause. It was a performance marked by total delicacy and restraint combined with rhythmic vitality. His admirable phrasing, his intelligent discrimination between the essential and the merely decorative gave it interest. Most noticeably played of the three movements was the second — the "Romanza." Though one would not have Mr. Vartanian spread himself sentimentally, a slightly wider scale of tonal variation might have made his playing more satisfactorily to a work of large scale and a hall of large size. Yet his was very good Mozart playing — a thing not too common.

Dvorak's "Carnaval" overture, the second portion of what was originally a triple overture to which the composer gave the title "Nature, Life and Love," is a mildly enjoyable romantic music of no great interest or distinctive character. Benjamin Dale's Christmas Hymn "Before the Paling of the Stars" opens and closes with pastoral phrases on the English horn, between these points there is little to relate the music very definitely to the topic, though it has moments of great charm — particularly in the orchestral part of the score. The singing of the chorus was good, but the words could rarely be distinguished — a serious handicap, since they were not printed in the program. The orchestra here as elsewhere, performed its part easily. There was much applause. The next program to be given March 22nd will be as follows: Symphony in A (first performance) (Dr. Philip Greller Clapp); Serenade for String Orchestra (Volcannan); Concerto for Piano in D minor (Rubinstein); Noce (Tone poem) (Dr. Philip Greller Clapp); Reginald Nordman, pianist, will be the soloist.

# APRIL'S GEM With Its Players

THE variety of musical performance at the concert of the People's Symphony Orchestra in Jordan Hall yesterday afternoon, held the attention of an audience of good size through a lengthy program. First, Mr. Stone led the musicians to a Concerto Grosso for String Orchestra and Piano by one Pietro Locatelli, Italian composer of the early eighteenth century. Then, the conductor brought in the full orchestra for Massenet's "Scenes Pittoresques." To make with another instrumental combination, Mr. Leon Vartanian took his place at the piano for Mozart's Concerto in D Minor. Once again the full orchestra came into play with Dvorak's lovely "Carnaval" Overture. Finally, as a special feature, the Boston Ensemble Choir, composed of singers from the choir of Greater Boston churches, sang the Christmas cantata, "Before the Paling of the Stars," by the late James Dale.

All musicians concerned — soloists, instrumentalists and singers of the chorus — were moved to spirited if prevalently straightforward performance. Mr. Stone, conducted in a more affable spirit than is his usual wont. He responded readily to the hearty applause and asked the cello players to share in it following their sonorous performance of the divisions of Massenet's suite. The place made agreeable listening for indoor entertainment on a stormy afternoon. In spontaneous and expertly touching up the instrumental colors. Among the composers who may furnish the most music for a People's program, Massenet is one of the most useful.

As much may be said for the "Carnaval" Overture of Dvorak, which served such effective orchestral exuberance yesterday. Though somewhat in character it is, says your honest People's patron, it is well-written and colorful in interest. Sunday afternoon programs must have need of just such open-hearted melodies and thumping rhythms. For contrast, Locatelli's Concerto Grosso served admirably. It gave an excellent opportunity for the string to demonstrate their fine team-play and good ensemble tone. The piece, itself, proved a worthy choice. Its more spirited divisions were not mere animation but engrossing developments of interesting material, manipulated, while the melodies of the slow particularly in the case of the echo-like glee-and-tune of the Largo with its play of moving figures — sustained notes.

In the Concerto in Mozart, Mr. Vartanian confirmed the favorable impression his previous performances have made. He took a great deal of to the delicate and refined, an to the heroic aspects of his art. He played with a ringing tone, a small dynamic force and an security of phrasing which opened his performance to the danger of insufficient vitality.

In the cantata of Dale, the singers gave a good account of themselves. The music carried forward a flexible polyphony of part-writing to several glimpses of golden harmonic loveliness. Though skillfully written for voices, the

meaning of sometimes as many as four different words to be sung by the voices. The music carried forward a flexible polyphony of part-writing to several glimpses of golden harmonic loveliness. Though skillfully written for voices, the

transcript

Mar. 8, 1931

Hand

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

JORDAN HALL  
Tenth Concert

Sunday afternoon, March 22nd, at 3:15

PEOPLE'S SYMPHONY ORCHESTRA

Thompson Stone, Conductor

assisted by

Dr. Philip Greeley Clapp, Guest Conductor  
Reginald Boardman, Pianist

PROGRAM  
Serenade for String Orchestra  
Symphony in A (First performance)  
Concerto for Piano and D minor  
Norge (Tone Poem)

Volkman  
Clapp  
Rubinstein  
Clapp

The final concert of the season will be on April 12th  
Reserved Seats 25 cents and 50 cents

## PHILIP GREELEY CLAPP WILL DIRECT PEOPLE'S SYMPHONY

The tenth concert of the People's Symphony Orchestra will be held in Jordan Hall next Sunday, at 3:15 p. m. A very interesting program has been arranged, with Philip Greeley Clapp as the guest conductor and Reginald Boardman as the assisting artist. The first number on the program is "Serenade for String



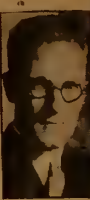
Philip Greeley  
Clapp

Orchestra No. 3," by Volkman, with Josef Zimmler as the violin soloist. Mr. Clapp will then conduct one of his own compositions, "Symphony in A Major." This is the first performance of this symphony anywhere. It was planned and partly written in 1921 and was finished in the summer of 1929 at Iowa City. A short description of the symphony may be interesting. It is lyrical and popular in form. The first movement is sunny in mood and is based upon a group of lyrical themes. The second movement is a scherzo with a quiet trio theme and both developed together in the return to the livelier tempo.

The third movement is slow and a variation on these elements in order. It leads without pause into the Finale, a free Rondo. Each appearance of the principle theme is more vigorous than its predecessor and leads to a dramatic climax followed by a quiet close. The themes of the four movements are independent but the last movement includes reminiscences of the preceding three.

"The Concerto for Piano and Orchestra in D minor" by Anton Rubinstein is the first number after the intermission and then another number composed by Mr. Clapp will close the program. This is "Norge," a Tone Poem, and Mr. Clapp will play the piano which is included in the orchestration of this piece.

Philip Greeley Clapp was born in Boston and received his early education here. Since 1919 he has been professor and head of the music department at the State



Reginald  
Boardman

### People's Symphony in Lengthy Program

The People's Symphony Orchestra gave a lengthy program yesterday in Jordan Hall. Philip Greeley Clapp led the orchestra in its first performance, and played the piano in his Tone Poem, "Norge." Neither piece enriched the symphonic repertoire. Reginald Boardman played the piano part of Rubinstein's D minor Concerto too discreetly for the "grand manner" in which it was conceived. Thompson Stone led the orchestra in "Norge" and in the opening number, Volkman's Third Serenade for String Orchestra, in which Josef Zimmler played the solo cello.

American

### PEOPLE'S SYMPHONY PLAYS CLAPP'S NEW SYMPHONY

The highlights of the concert by the People's Symphony Orchestra in Jordan Hall yesterday afternoon were the first performance anywhere of a new Symphony by Philip Greeley Clapp, and the brilliant and masterly performance of the solo part in Anton Rubinstein's D minor piano concerto by Reginald Boardman, well-known local pianist.

The program also included Volkman's third serenade for strings, and the tone poem "Norge" by Mr. Clapp, the latter composed in 1929 for the Harvard Pierian Society when the composer was its conductor.

Prof. Clapp, since 1919 he has been head of the music department at the Iowa State University—was born in and received his early training in Boston. He has been connected with Harvard University, Dartmouth College, the Juilliard School of Music, and has been guest conductor with the American Orchestral Society.

His symphony, begun in 1921 and finished in 1929, is definitely lyrical in content and has the conventional four movements. The first, although not so stated, doubtless is an Allegro-Moderato; the second a Scherzo, the third and fourth a Moderato and a Rondo. The first movement, both in content and in clarity of manipulation, is the best. The symphony is not brilliant or profound music, but it has a sort of sheer attractiveness and sincerity.

The work is intricate and, if it is to be heard at its best, should be performed by an orchestra of first rank players. Prof. Clapp need not be ashamed of his evident admiration of Wagner, Richard Strauss and Debussy, for his symphony has a definite personal style.

The orchestration, partially in the Strauss manner, is rich and heavy, at times overladen. The Scherzo and the Rondo please with no little rhythmic vitality, but the Allegro and the Moderato rely heavily on rubato. It seemed to one listener that these latter portions would have been far more effective had they been played faster, without exception, moderately became adagio.

The symphony, which was enthusiastically received by the audience, was conducted by the composer. Prof. Clapp also played the piano part in his tone poem.

Whether or not one consistently likes the spirit and sentiment of Rubinstein's concerto, one cannot say it is dull and dry. On the whole the work has a warmth of emotion and a directness of expression that should guarantee it long life.

Mr. Boardman's performance lacked nothing in fluent technique and fine musicalianism. Mr. Stone's orchestra accompaniment was in kind.

Globe

Mar 22, 1931



# TENTH CONCERT

SUNDAY AFTERNOON, MARCH 22nd, 1931

ASSISTING

PHILIP GREELEY CLAPP, *Guest Conductor*

REGINALD BOARDMAN, *Soloist*

## PROGRAMME

Serenade for String Orchestra, No. 3 . . . . . *Volkman*

JOSEF ZIMBLER, *Solo Violoncello*

Symphony in A major (First performance) . . . . . *Philip Greeley Clapp*

(Conducted by the Composer)

Slow, but not dragging

Very lively

Quiet, not too slow } *played without pause*  
Moderate

## INTERMISSION

Concerto for Pianoforte and Orchestra in D minor. . . . . *Rubinstein*

Moderato assai

Andante

Allegro

Norge (Tone Poem) . . . . . *Philip Greeley Clapp*

(The Composer at the Piano)

BALDWIN PIANO USED

## NEXT CONCERT

SUNDAY AFTERNOON, APRIL 12th AT 3:15

Program to include Tschaikowsky's *Symphonie Pathetique*

## PROGRAMME NOTES

### Symphony in A major, No. 6

Philip Greeley Clapp

(Born at Boston, Mass., August 4, 1888; now living at Iowa City, Iowa)

This Symphony was planned and partly written in 1927, and was finished in the summer of 1929 at Iowa City.

It is lyrical, and regular in form. The first movement is sunny in mood, and is based upon a group of lyrical themes. The second movement is a Scherzo, with a quiet Trio theme, and both are developed together in the return to the livelier tempo. The third movement is slow, and consists of an introduction, theme, answer, concluding phrase, and a variation on these elements in order. It leads without pause into the Finale, a free Rondo. Each appearance of the principal theme is more vigorous than its predecessor, and leads to a strenuous climax, followed by a quiet close. The themes of the four movements are independent, but the last movement includes reminiscences of the preceding three.

### Serenade for String Orchestra, No. 3, in D minor

Robert Volkmann

(Born at Lommatsch, Saxony, April 6, 1815; died in 1883)

Volkmann composed his three Serenades for strings in 1869-1870. Writing of them to a friend he said: "I hope that this genre, since it appears as somewhat new and is my invention, will be known as a grateful species of composition, although it does not answer to the name itself."

Originally instrumental music to be performed out-of-doors in the evening, the Serenade, at the hands of Mozart and other classical composers, came to be almost synonymous with the Suite. This, the Third of Volkmann's Serenades, through the prominence given to the solo violoncello becomes almost a miniature concerto, free in form, its several episodes connected by recitative-like passages for the solo instrument. The appearance at the end, in reverse order, of the first two sections gives unity to the whole.

### Concerto for Pianoforte and Orchestra, in D minor

Anton Rubinstein

(Born at Vichvatnets, Russia, November 28, 1829; died at Peterhof,

near Leningrad, November 20, 1894)

Anton Rubinstein composed five concertos for piano and orchestra, the one in D minor being a decided example of classic methods, with its fine broad veins of melody, its true and natural harmony, its thorough technical skill, and its avoidance of the sensational. This concerto was played by Rubinstein, one of the greatest pianists the world has ever heard, when he made his triumphal debut in Boston in 1872.

REGINALD BOARDMAN, widely known pianist and accompanist, was born at Dark Harbor, Maine, in 1900. He has studied in Boston with John Orth and Heinrich Gebhard, and has appeared as soloist with various orchestras. Mr. Boardman was soloist at the first Boston performance of Delius' Piano Concerto, with the Woman's Symphony Orchestra, under Ethel Leginska, and has given two Boston recitals.

### Norge (Tone Poem)

Philip Greeley Clapp

"Norge" was composed for the Centennial Concert of the Pierian Sodality of Harvard University in 1908, and was conducted at the first performance by Dr. Clapp, who was at that time leader of the Orchestra. A year later, "Norge" was performed by the Boston Symphony Orchestra, under Max Fiedler. It has since been heard in St. Louis, Chicago and Minneapolis.

Norway, the "Land of the Midnight Sun," gives us the keynote of the piece. The opening, in C minor, is solemn, but the pace soon quickens, and after a stormy development, the gloom is dispelled, the sun shows through the clouds, and the end presents a smiling landscape.

PHILIP GREELEY CLAPP, Professor and Head of the Music Department at the State University of Iowa since 1919, received his early education in Boston. He has taught at Harvard University, Middlesex School for Boys, and was Director of Music at Dartmouth College from 1915 to 1918. After serving in the World War, Dr. Clapp went to Iowa, where he has since remained, with the exception of a leave of absence to serve as Extension Director of the Juilliard School of Music (New York), and again as Guest Conductor of the American Orchestral Society. His compositions include several symphonies, shorter orchestral works, chamber music, and songs.

The STEINWAY is the official piano of the People's Symphony Orchestra

# Dr. Clapp and the People's Players The Composer with His New Symphony and Old Tone-Poem

A PROGRAM rich in promise was the one which the People's Symphony Orchestra announced for yesterday afternoon. On it stood the world-premiere of a symphony by the composer known and respected by many Bostonians—Philip Greeley Clapp's Symphony in A major, No. 6. On it stood a tone-poem not previously heard at these concerts, with the composer at the piano—"Norge" from the student days of the same Dr. Clapp. Further the program offered a guest-conductor for the symphony, once more in the person of Professor Dr. Clapp—as the Germans would phrase it. And last but by no means the provincial least, there was a piano soloist—Mr. Reinhold Boardman in Rubinstein's Concerto in D minor—three numbers, one of which would have answered sufficiently the natural craving for the unusual which every program should attempt to satisfy. Only one number stood on the program with which was not associated the glamour of soloist, guest conductor or composer present in person. It was Volkmann's Serenade for String Orchestra, No. 3, in D minor. And even that had its soloist, drawn from the orchestra, in the first cellist, Mr. Josef Zimmler.

Robert Volkmann in the late eighties created an interesting and novel form in the version of the Idiom. The program notes quoted him yesterday: "I hope that this genre, since it appears as somewhat new and in my invention, will be known as a grateful species of composition." The novelty of the form consists of an approach through several slow themes to a livelier section, then a return through the slow themes taken in reverse order; in this particular serenade there is also the novelty of a solo voice (cello) used largely as connective recitative between the different parts. One may assume that yesterday's performance was fair to Volkmann. The strings sounded well, played sympathetically the notes assigned to them; the soloist penetrated into the meaning of his solo passages. But one can hardly say that this work is one of the forgotten and neglected ones that are crying for revival. Too much of the thematic material is undistinguished, the writing for strings none too idiomatic. . . . Regretful in pace.

Dr. Clapp, now forty-three years of age, found time between his duties at the University of Iowa and the Juillard Foundation to write a sixth symphony. In our day six symphonies are usually considered the accomplishment of a lifetime. Could the amount of thought which the modern composer deems necessary for the making of a symphony have gone into this or any of the earlier works of Dr. Clapp's? It is with results, however, rather than with questionings that the reviewer must busy himself. The symphony runs through four movements, regular in

structure, a slow movement of a group of themes each with one variation, a rondo which the composer labels "Moderato" for conclusion. The last two movements are played without pause. The first movement begins with a series of pleasing violin chords, progresses through several more or less pleasing melodic developments, recitatives. One recognizes excellences of orchestration, a facile technique in the handling of musical material. One admits that the themes have not made very deep impression. One enjoyed heartily the rhythms of the scherzo. One found cleverness, again a happy knack in the colorful employment of the orchestral forces. But one found also an abundance of material too well remembered to allow justification by reference to that old excuse, "the common stocks of music." Of the other two movements it is hardly necessary to say—two more dreary succession of undistinguished pieces of musical matter one had heard in many a day. Even the felicities of orchestration were far more rare than in the first two movements. One can find little evidence that the composer has employed the slightest selection of ideas. Dr. Clapp conducted with authority and skill. The orchestra, under his hand, sounded as if it were playing exactly as he intended it to play. But a single hearing of this symphony is enough to enable one to repeat: Requiescat in pace.

After the intermission things went somewhat better. The Rubinstein Concerto, though not in itself an overwhelming masterpiece—as the nineteenth-century classic—nevertheless has many happy moments, gives a pianist sufficient opportunity for the display of his wares. And Mr. Boardman had fine wares to display. His technique sparkled, his rhythms moved along tellingly his melodies sang, his climaxes built themselves with exciting cumulative effect. And Mr. Stone and the orchestra paired him with an accompaniment that was in every way a match to his own performance. Yet for all that, one could not down the feeling that the relentless nineteenth-century will soon write over this concerto also. If they have not already done so—Requiescat in pace.

At the end, with Dr. Clapp at the piano, one heard his youthful tone-poem "Norge," written for the Merrimack Society at Harvard while the composer was a student there. Grant that the Idiom smacks strongly of the Europe of pre-Debussy days. Grant that it is difficult to discern either Scandinavia or the "land of the midnight sun" in its pages. The fact yet remains that in this student work ran the fires of inspiration. The piece laid red blood in its veins. Its theme, its rhythms, its developments are the result, obviously, of an inner urge, a creative impulse that longed for expression. Abroad, it is gorgeously colored in its orchestral dress. Mr. Stone gave it vivid performance. From orchestra as from composer came a thrill. Its composer was indeed a lad of promise. A. H. M.

## COMPOSER CONDUCTS PEOPLE'S

### Dr. Clapp's Symphony Played Under His Baton

BY WARREN STOREY SMITH

Philip Greeley Clapp, formerly of this city, but for several years head of the music department of the University of Iowa, was guest of the People's Symphony Orchestra at its concert in Jordan Hall, yesterday afternoon. As second item on the programme came, in its initial performance, Dr. Clapp's Symphony in A major, the sixth that he has written, so said the programme notes. Dr. Clapp's first two symphonies, it will be recalled, were conducted by him in Symphony Hall during the regime of Dr. Muck.

#### TONE POEM "NORGE"

To continue, the concert of yesterday ended with another composition of Dr. Clapp's, his tone-poem "Norge," that is to say "Norway," for piano and orchestra, written in 1884 when Dr. Clapp was but 20 years old for the centennial concert of the Pioneer Society of Harvard University, of which he has then conductor, and performed in Cambridge a year later by the Boston Symphony Orchestra under Max Fiedler. Yesterday Dr. Clapp conducted his Symphony and was pianist in the tone-poem while Thompson Stone conducted, as he did through the rest of the concert.

The two compositions of Dr. Clapp heard yesterday were written, roughly speaking, 25 years apart, but the difference in their respective styles is hardly so marked as this lapse of time would have led one to expect. To be sure, the tone-poem shows the influence of Wagner and yet more especially of Liszt, and such influences are not objectionable in this Symphony. Nevertheless in the later work Dr. Clapp shows himself a staunch upholder of the older methods of composition as opposed to those tendencies that are known as modernistic. The first movement of the Symphony is decidedly lyrical, and there is much in it that is melodious and warmly emotional. The ensuing Scherzo, while bringing more use of dissonance, is still far from radical, and is none the less entertaining for being reminiscent of other pieces in an earlier style. "The Sovereign's Apprentice," to cite an example, The two remaining movements are less unimpeachable. Here Dr. Clapp's choice of thematic material was less fortunate, and while the musical treatment is skillful, dullness not infrequently results.

The scherzo are presumably parts in the youthful tone-poem, and Dr. Clapp's mastery of his penmanship was remarkable for one of his age. Yet the piece as a whole seems diffuse and loosely constructed, and the addresser is not inapplicable to its prevailing musical style. As compared with the earlier work, Dr. Clapp yesterday acquitted himself evenly.

PEOPLE'S SYMPHONY ORCHESTRA  
The People's Symphony orchestra gave yesterday afternoon at Jordan Hall its 10th concert of the season. Thompson Stone conducted. The program was as follows: Robert Volkmann, serenade for string orchestra, No. 3. Josef Zimmler, solo violinist; Philip Greeley Clapp, piano and orchestra (first performance, conducted by the composer); Anton Bruckner, Concerto in D minor for piano, orchestra and cello; Philip Greeley Clapp, Norge, a tone poem with piano, orchestra and cello; Reinhold Boardman, pianist. Dr. Clapp, two of whose compositions were performed at this concert, is prominent at the State University of Iowa, has taught at Harvard, at the Middlesex school for boys at Dedham, Massachusetts, other orchestral works, chamber music and songs have flowed from his pen. The works played yesterday (but one of them, the symphony from "Norge," has been heard in Boston before, though not recently—his composition as well as the method of manipulation of the orchestra. He revises a little ponderously in orchestral sonority and color, uses with orchestral craftmanship of the recent past, experiments a little, too, on his own account, and shows a predilection—so to warrant special mention—for wandering through sequences the brass' brightness and transparency are not always the effects at his command.

In his new symphony he makes it clear, moreover, that he does not intend to be regarded as a conservative, though not thoroughly consistent, use of modern dissonance he strives, in the choice of his melodic material, to avoid the trifle and commonplace, but without achieving significance or direction. The symphony seems to lack creative development, the attention progress that holds the attention leads it onward; its first and last movements seemed sometimes a patchwork of loosely articulated episodes; its climaxes seemed superfluous. The scherzo "very lively" is a powerfully rhythmic, almost fantastically capricious movement, too thickly orchestrated, it yesterday's performance was a solo basis upon which to find an opinion. The orchestra performed the extremely difficult score very creditably under the composer's direction, and there was cordial applause. "Norge," a less work, seems only inordinately Scandinavian in idiom, but it contains many enjoyed by yesterday's audience.

Mr. Boardman's performance of the solo part of Rubinstein's pensive concerto in D minor—the one, as a program note stated, in which the composer in 1872 made his Boston debut—brought him well deserved applause. His playing was technically correct, vigorous and nearer to brilliant than he has heretofore approached, though the melodic passages that occur in the concerto and elsewhere might have been made more convincing by more dramatic playing.

Volkmann's Serenade is an undistinguished piece of mid-19th century music. Mr. Zimmler played the prominent cello part very acceptably, but for some rather heavy portamento.

The next program, to be given April 12, will include Tchaikovsky's "Patric" Symphony, No. 6. S. S.

Indiscipline

Herald

Post

dr 22 1931

The  
PEOPLE'S SYMPHONY  
Orchestra

THOMPSON STONE,

Conductor



1930 - 1931  
ELEVENTH SEASON

JORDAN HALL  
BOSTON

BOSTON TRANSCRIPT  
April 13, 1931

With the People  
At a Season's End

THERE was an air of cordial good will at Jordan Hall yesterday, as the People's Symphony Orchestra gave the eleventh, and presumably the last concert of its eleventh season. The huge audience took evident enjoyment in the music, as conductor and orchestra gave their very best in Chaiovsky's "Pathetic" Symphony, an air from "Lehengerin", and the Prelude to "Die Meistersinger." When all was over, audience and orchestra stood as Mr. Thompson Stone was handed two large baskets of spring flowers. To Mr. Stone, gratitude for the fruitful labors of a steady hand, a touch musical intelligence, a constant devotion to a well-laid track, inevitably sometimes trying, to the men, appreciation of generous and scantily rewarded efforts in making popular orchestral classics generally and agreeably accessible upon a Sunday afternoon. There are many who prize this privilege. They will wait for the news that there is to be a continuation of the concerts next season. May the news be forthcoming!

Chaiovsky's melodious and luscious lamentations proceeded yesterday with emotion and eloquence. The orchestra was alert to every cue sufficient to every emotional amplitude. If the second movement was not quite "grazioso," the leader set a pace for the march, and it was readily brought to pass. Mr. Stone approached the throbbing Slav as an Anglo-Saxon, without undue excitement. But it "sounded," the audience took satisfaction in it—and all was well.

Mr. Ellsworth Blanchard sang Lehengerin's narrative of self revelation with a sense of style a full and resonant voice. It is a wonder that this particular excerpt is not more often heard in the concert halls. It begins and it ends, a unit in itself. It is a pleasant variant upon the Freinde. The motive of the Grail conjures up a happy memory—a savor, more of the opera no hear but once in a while. The Meistersinger music, in a way the most exacting of the afternoon, was also well in hand. In this, perhaps more than anywhere, the orchestra gave the needed sense of unity which only long association can bring. If this holiday piece has begun and ended reasonably—let it by all means continue to do so—for there is no music more fitting.

N. N.

Apr 17, 1931



# ELEVENTH CONCERT

SUNDAY AFTERNOON, APRIL 12th, 1931

ASSISTING ARTIST

ELLSWORTH BLANCHARD, *Tenor*

## PROGRAMME

Symphony No. 6 (Pathetique) . . . *Tschaikowsky*

Adagio, Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

"In Distant Land" from the opera "Lohengrin" . . . *Wagner*

Prelude to "Die Meistersinger von Nürnberg" . . . *Wagner*

## PERSONNEL

THOMPSON STONE, Conductor

Violins	Violas	Piccolo	English Horn
Dodge, Will,	Welcome, H.	Packard, M. E.	Trongone, J.
Concert-Master	Pommer, F. G.		
Mahn, F.	Hoyt, E.	Oboes	Trumpets
Capron, W.	Harris, A.	Siragusa, P.	Ferri, V.
Goshgarian, S.	Gebhard, M.	Pittrich, O.	Coppez, C.
Schworer, C.	Custer, W.	Clarinets	Merrill, C. E.
Goldman, L.,	Krichevsky, H.	Toll, R.	Murphy, B.
Librarian	Hewitt, A.	Santamaria, C.	
Garabedian, V.		Bertolami, G. J.	Trombones
Sabin, E. A.	Cellos		Mausebach, F.
Lees, J.	Zimble, J.	Bass Clarinet	Browne, A. E.
London, M. L.	Ziegler, C.	Matthes, O.	Howard, C.
Niccoli, A.	DeScipio, A.		Tuba
Berger, A.	Webster, C.	Bassoons	Santamaria, C.
Feldman, M.	Stuntzner, E.	Piller, H.	
Arntzen, V.	Porter, C. F.	Gerardi, G. V.	Timpani
Shklar, S.	Basses	Longyear, J. M.	Hawkes, J. W.
Krutt, M.	Haines, A.	Contra Bassoon	Tushin, M.
Lighter, J.	Mumler, W. H.	Weichel, J.	Percussion
Scabia, J.	Ropes, W.		Maloney, W.
Fuller, S.	Ripley, A.	Horns	Weiner, L.
Bennett, R.	Hassell, S.	Dolan, J.	Webber, A.
Cole, J. C.	Tortorella, F.	Krulee, J.	
Fisher, E.	Flutes	Kurth, R. A.	Harp
Jones, A.	Powell, V. Q.	MacDonald, W.	Whitney, Barbara
	Penshorn, G.	Holmes, M.	Organ
			Castillo, L. G. del

Manager: ALBERT H. WEBBER

## PROGRAMME NOTES

Symphony No. 6, "Pathetique," in B minor, Opus 74

Peter Ilyitch Tschaikowsky

(Born at Votkinsk, May 7, 1840; died at Petrograd, November 6, 1893)

The "Pathetique" was written in the last year of Tschaikowsky's life, and in a letter to his nephew, Vladimir Davidov, to whom the Symphony was dedicated, Tschaikowsky said of it: "I certainly regard it as quite the best—and certainly the most sincere of all my work. I love it as I never loved any one of my musical offsprings before." The orchestration which proved so effective gave Tschaikowsky much trouble, but the actual composition of the music was accomplished in a joyous frenzy of inspiration. When it was performed under Napravnik's direction at the memorial concert to Tschaikowsky it made an overwhelming impression, and its subsequent history is a record of unprecedented triumphs. Today the "Pathetique" is still the general favorite among modern symphonies, and there seems to be little likelihood that its place in the popular esteem will be threatened for a long time to come.

"In Distant Land" from the opera "Lohengrin"

Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

Wagner began the composition of "Lohengrin" in 1846, and the opera was finished in the Spring of the following year. Together with its predecessor "Tannhauser", it forms a bridge between Wagner's earlier operas and his later and revolutionary music-dramas.

The aria "In Distant Land" is sung by Lohengrin in the third act of the opera. The English text follows:

"In distant land, from human knowledge hidden,  
Stands Monsalvat,—a castle grand and old.  
It guards a shrine to the profane forbidden;  
More precious than aught else the earth doth hold.  
And there enshrined a sacred chalice gloweth  
Whose magic power may life and love sustain.  
It is a wondrous gift which God bestoweth,  
And whoso sees its light is cleansed from stain.  
Once every year a dove from Heaven descendeth  
To strengthen it anew for works divine;  
'Tis called the Grail. The power of Heaven attendeth  
The faithful knights who guard that sacred shrine.  
He whom the Grail to be its servant chooses,  
Is armed henceforth with more than earthly might.  
All evil craft its power before him loses.  
His radiant glance dispells the darkest night.  
E'en when the Grail its faithful servant sendeth  
To fight for truth and right in distant lands;  
Still remains all the sacred power it lendeth  
While he's unknown, its spell he still commands.  
From thought profane, the holy Grail is guarded;  
Revealed but to the brave,—the pure in heart.  
So from its knight, suspicion should be warded.  
If known to man he must at once depart.  
Now hear, craft or deceit my soul disdaineth.  
The Grail's own chosen knight to you I came.  
My father, Parsifal, gloriously reigneth:  
His knight am I, and Lohengrin my name."

Prelude to "Die Meistersinger von Nürnberg"

Richard Wagner

In the "The Meistersingers," the most human of his music-dramas and accounted by some the greatest and most beautiful of them as well, Wagner has symbolized the eternal conflict between innovation and tradition.

The Prelude, a masterpiece of contrapuntal writing, epitomizes the drama. In it are found both the pompous, stately music of the Mastersingers and the warm, lyrical phrases expressive of the love of Walther and Eva. At length the two are combined: the lyric melody, a version of the "Prize Song," sung by the violins, the theme of the Mastersingers proclaimed by double-basses and tuba, while as accompaniment the woodwinds play, in double tempo, the March of the Mastersingers heard earlier in the Overture. A sonorous restatement of the Mastersingers' theme brings the end.

The STEINWAY is the official piano of the People's Symphony Orchestra

BOSTON HERALD  
April 13, 1931

**PEOPLE'S SYMPHONY ORCHESTRA**  
The People's symphony orchestra gave its concluding concert of this season yesterday afternoon in Jordan Hall.

In Thompson Stone, the conductor, a demonstration of earnest and affection was tendered; he was presented with two large baskets of flowers, and orchestra and audience rose to their feet as he bowed his thanks.

The program yesterday was well-chosen to bring the season to a brilliant close. The ever-popular "Pathetic" symphony (for the American audience may want its movies with happy endings, but likes its music sad), Lohegrin's "In Distant Land," from the opera, and the stirring Meistersinger Prelude pleased the audience, and proved the orchestra's developed capabilities.

The "Pathetic" symphony was given a straightforward reading by Mr. Stone. He let the beauty of the themes speak for themselves, never forcing pathos into bathos, devoting himself to the work in hand, and letting the imagination of the audience, rather than the imagination of the conductor, play around the themes and extract from them whatever of human sorrow and striving they might. The occasional roughness of performance by the orchestra paradoxically seemed to do the music good by revealing it in an impulsively and sincerely that do not shine through polished performances so often. Too clean and careful a performance of this symphony seems to make it stagey—like a lady who weeps without reddened eyes or swollen nose. The tempi taken were good, and the players achieved a fine warmth and brightness of tone.

Ellsworth Blanchard, who sang the air from Lohegrin, has a robust tenor voice, very clear and expressive. A regrettable weakness of breath control made many of his tones shaky; this may have been due to a cold. But Mr. Blanchard's clear enunciation, his phrasing, and splendid sense of musical line and climax made his singing enjoyable.

The Meistersinger Prelude, demanding almost skill from every section of the orchestra, was played very creditably—excitingly, with fine contrast in the lyrical moments that gleam through the waves of brilliant and stately march music.

It was good to see the names of the players. They deserve much credit for hard and successful work in the face of a public support that is as discouragingly undependable as inexplicable. It is to be hoped that next season the audience will be of as good size and as loyal as this fine musical organization deserves.

E. B.

BOSTON POST  
April 13, 1931

## PEOPLE'S GIVE LAST CONCERT

Tchaikovsky and Wagner  
Numbers Played

Yesterday afternoon, at Jordan Hall, the People's Symphony Orchestra brought to a close its fifth season. The concert was, as it happened, the fifth of the current series, although 12 had been projected. For this final programme, Thompson Stone, who has so ably guided the destinies of the orchestra, this year, contented himself with three numbers: the "Pathetic" Symphony of Tchaikovsky, the Prelude to Wagner's "Die Meistersinger" and Lohegrin's Narrative from the same composer's opera of that name. The soloist in the last-named piece was Ellsworth Blanchard, who disclosed in the singing of it a tenor voice of excellent quality and ample volume.

The playing of the orchestra, yesterday, particularly in the Symphony and Prelude, bore witness both to the admirable qualities of the band as at present constituted and to the conscientious and intelligent labors of Mr. Stone, whose promise as orchestral conductor, when he led a concert or two, last season, has borne abundant fruit. The Symphony of Tchaikovsky, a searching test of any leader, was interpreted, yesterday, with a fine balancing of the music's structural and emotional qualities. The composer's mastery of design Mr. Stone made clear; yet he did not leave his hearers in the dark as to the reason why the title, "Pathetic," was chosen for the work.

BOSTON GLOBE  
April 13, 1931

## JORDAN HALL People's Symphony Concert

Tchaikovsky's "Pathetic" symphony was the chief item at yesterday's concert, announced as the last of the season, by the People's Symphony Orchestra. Following the symphony came the aria "In Distant Land," from Wagner's "Lohegrin," in which Ellsworth Blanchard, tenor, was the soloist; and the overture to Wagner's "Die Meistersinger."

Although Tchaikovsky himself considered the "Pathetic" his best work, his fourth symphony is probably the most powerful. In spite of the fact that in some circles of the musical intelligentsia Tchaikovsky's music is looked upon with disfavor, and that a famous conductor once hurled violent epithets at it, the fact that it has retained its vogue offers strong opposition to this criticism.

The People's Orchestra is no other work has sounded so generous as it did in this yesterday afternoon. Here again, in direct contradiction to the teachings of our better instrumentors against certain practices in instrumentation, these very practices account for the beautiful sonorities of this work.

If Tchaikovsky has been accused of groveling in the subcellar of human despondency, the interpreter, in feigning to him at least, ought to be sure that mood, so evidently written into the notes, and not steer a half-way course. The first method of interpretation is at least the true Tchaikovsky, whether agreeable to the interpreter or not; the latter is simply a musical distortion and an injustice to the composer. The "Allergo con Gracia" lacked some of the necessary grace and delicacy.

In the "Meistersinger" excerpt, deficiencies of the woodwind, particularly mere numerical deficiencies, became apparent.

In the "Lohegrin" aria, Mr. Blanchard proved ability to cope successfully with the demands made upon the singer to compete with the orchestral volume. Mr. Blanchard's agreeable voice is predominantly lyric in character.

Apr 12, 1931

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

BOSTON POST  
Oct. 19, 1931

## PEOPLE'S OPENS ITS 12TH YEAR

Heinrich Gebhard as  
Soloist in Liszt's  
A Major

### BY WARREN STOREY SMITH

The People's Symphony Orchestra began at Jordan Hall, yesterday afternoon, under the direction of Thompson Stone, its 12th season. No doubt, a certain proportion of the audience, a goodly company, though it did not entirely fill the hall, was attracted by the presence of Heinrich Gebhard, who as soloist of the afternoon was heard with the orchestra in Liszt's Piano Concerto in A major.

### APPLAUSE FOR GERHARD

Of the purely orchestral pieces those most successfully accomplished were, for quite obvious reasons, the delightful Rameau-Mottet Ballet Suite with which the concert began, and Chabrier's ever-popular "Espansa" that brought it to a close. Between Rameau's dance tunes and the concerto there came the "Eroica" Symphony of Beethoven, the handsomest of conductor and players. Yesterday's performance was in the main of routine excellence, sometimes rising above, here and there falling below that level.

If the truth must be told, it needs more than a routine performance to make the locally "Eroica" engrossing in these days. And only a transcendently virtuosic which, far beyond the composition plane in K-fall, has grown stale and listless. Mr. Gebhard brought his gifts to the playing of the piano part, suppleness and color, hardly met him half way. At least the audience warmly applauded.

The next concert of the People's Orchestra will take place at Jordan Hall on Sunday afternoon, Nov. 1.

BOSTON HERALD  
Oct. 19, 1931

### PEOPLE'S SYMPHONY ORCHESTRA

In Jordan hall yesterday afternoon, the People's Symphony orchestra gave its first concert of the season, Thompson Stone conducting. The audience was of encouraging size and extremely enthusiastic in its response to an enjoyable performance of the attractive program that was offered. There seems no good reason why these concerts, which at popular prices supplement usually those of the Boston Symphony orchestra and are of very acceptable quality, should not command capacity audiences in a city of the size of Boston.

Yesterday's program, opening attractively with the tender, archaic graces of the Ballet Suite (Mottet, Musette and Tambourin) arranged by Mottet from Chabrier pieces of Rameau, had as its piece de resistance Beethoven's Third Symphony—the "Eroica." This noble work discloses its greatness best under the hands of a conductor who is not obsessed with the idea that it must be played heroically, one who does not too strenuously try to inflate it with pomp and circumstance. Mr. Stone and his orchestra, despite some excusable imperfections of detail and occasional defects of balance, performed the symphony in a manner which permitted its impressive power, its expressive beauty, to make their own effect. Tempi were well chosen and effectively maintained—the mood of the Funeral March movement in particular being excellently established and sustained.

Liszt's romantic A major concerto, with Heinrich Gebhard as soloist, received a most enjoyable performance. Mr. Gebhard was heartily and justly applauded.

S. S.

Oct. 19, 1931



# FIRST CONCERT

SUNDAY AFTERNOON, OCTOBER 18th, 1931

ASSISTING ARTIST

HEINRICH GEBHARD, *Pianist*

## PROGRAMME

Ballet Suite	.	.	.	.	.	Rameau-Mottl
Minuet						
Musette						
Tamborin						
Symphony No. 3 (Eroica)	.	.	.	.	.	Beethoven
Allegro con Brio						
Marcia funebre - - Adagio assai	.					
Scherzo - - Allegro vivace						
Finale - - Allegro molto						

## INTERMISSION

Concerto for Pianoforte in A major	.	.	.	.	.	Liszt
Espana	.	.	.	.	.	Chabrier

MR. GEBHARD USES THE BALDWIN PIANO

## NEXT CONCERT

SUNDAY AFTERNOON, NOVEMBER 1st, AT 3:15

MR. AND MRS. ANTON WITEK, *Assisting Artists*

## PROGRAMME

Overture to "Leonore" No. 3,	.	.	.	.	.	Beethoven
Concerto for Two Violins and Orchestra	.	.	.	.	.	Bach
Impressions of Italy	.	.	.	.	.	Carpentier
Swan of Tuonela	.	.	.	.	.	Sibelius
Overture to "Merry Wives of Windsor"	.	.	.	.	.	Nicolai

## PROGRAMME NOTES

Three Airs de Ballet (Arranged by Felix Mottl) Jean-Philippe Rameau  
(Born at Dijon, France, September 25, 1683; died at Paris, September 12, 1764)

Born two years before Bach, Rameau outlived his great contemporary by fourteen years. A reformer of French opera, Rameau was one of the greatest of all musical theorists, and the modern science of harmony may be said to have received its baptism in his "Traite de l'Harmonie," published in 1722.

From the operas of Rameau, as well as from those of Gretry and other composers of the 18th century, Felix Mottl (1865-1911), eminent Austrian conductor, has extracted dances to give them modern orchestral settings. "Platee," from which the Minuet on today's programme was drawn, was produced in 1745, and "Les Fetes d'Hebe," from which come the Musette and the Tamborin, in 1739.

In the 17th century there was in use a small bagpipe with bellows, having a soft, sweet tone, that was known as a Musette. Presumably because of its use for rustic dance-music this instrument gave its name to the short, pastoral dance-tune, in duple or triple time, that often forms part of a gavotte. The Tamborin is a lively dance in two-four time, with tamborin accompaniment, that had its origin in Provence. The tamborin is a form of the more familiar tamborine, but without the "jingles."

Symphony No. 3 ("Eroica"), in E-flat, Opus 55 Ludwig van Beethoven  
(Born at Bonn-on-Rhine, December 16, 1770; died at Vienna, March 26, 1827)

The tale is told that Beethoven in 1817, thirteen years after the "Eroica" was written, declared it to be his favorite among the eight symphonies which he had then composed, a judgment that many would sustain, though the Fifth and the Seventh have also their champions.

This "Eroica" is one of the landmarks in the development of music. In it for the first time Beethoven disclosed his titanic power, and with a completeness that he matched only in the Fifth and Ninth Symphonies. There was no precedent for the "Eroica" in the orchestral music of Beethoven himself, and certainly none in that of Mozart or Haydn. When it was first publicly performed at Vienna, on April 7, 1805, this symphony found, and not unnaturally, many bewildered and even some irritated and resentful listeners. For those days, the symphony was of unheard-of length and complexity, its modulations free to the point of waywardness, its harmonies often arbitrarily dissonant.

Concerto for Pianoforte, No. 2, in A major Franz Liszt  
(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

It is generally believed that Liszt composed both his piano concertos in 1848. That in A major was revised in 1856 and again in 1861 and was finally published in 1863.

Free in form, running in a single movement, though with several well-defined divisions, this Concerto is almost a loosely constructed theme and variations. In the autograph manuscript the piece was described as a "Concert Symphonique" and we are indebted to William Foster Apthorp for the pertinent suggestion that the Concerto might be called a symphonic poem for piano and orchestra, with the title "The Life and Adventures of a Melody."

For its day the chief theme was harmonically daring and throughout the Concerto there is a richness of both material and treatment that Liszt seldom surpassed, while the orchestration clearly denotes Liszt a pioneer in that domain.

HEINRICH GEBHARD, born at Sobernheim in the Rhine Province in 1878, as a boy of ten came to Boston with his parents and here studied piano and composition with Clayton Johns. In 1895 he went to Vienna and for four years studied with Leschetizky; returning to Boston he made his debut with the Boston Symphony Orchestra in 1900. Since then he has been repeatedly heard with the principal orchestras and chamber-music organizations of the country and in recitals of his own. As composer Mr. Gebhard is known through many piano pieces, and he has written also a string quartet and a violin sonata.

"Espana" Emmanuel Chabrier  
(Born at Ambert, January 18, 1841; died at Paris, September 13, 1894)

This scintillating fantasy on Spanish dance-tunes was first performed at a Lamoureux Concert in Paris on November 4, 1883. Chabrier had visited Spain and had noted there the peculiar rhythmic effects in the music that accompanied the national dances. Ingeniously he has suggested them in his score. We hear there the strumming of guitars and the clicking of castanets, and we hear, too, the fascinating cross-rhythms made by the hand-clapping of the spectators.

The STEINWAY is the official piano of the People's Symphony Orchestra

## Pointing a Path For the People

YESTERDAY afternoon marked the commencement of the season's concerts of the People's Symphony Orchestra, concerts which according to announcements will this year take place at approximately a fortnightly schedule. The audience yesterday was that which the orchestra itself showed a few new faces, many to which one has long become accustomed. Mr. Dodge was not in the first chair, another violinist tried count of notes, as accurate as possible from the reviewer's seat, revealed an orchestra of twelve first and ten second violins, seven violas, four cellos, six basses, wood-wind in two or three, the conventional brasses and percussion. Thus the chief lack is in the 'cello section. The arrangement was in the ito-ko-kan fashion, the violins over at the wings, cellos at the extreme right, with basses back of them. Agasi Mr. Thompson Stone is conductor.

Yesterday's program assembled the ballet suite which Felix Mottel has drawn from Rameau's opera, "Platée" and "Les d'Heu", Beethoven's third symphony, Liszt's concerto in a A minor for piano and orchestra, with Mr. Heinrich Gebhard as pianist, Chabrier's rhapsody, "Espana", clearly the event of the afternoon was Mr. Gebhard's playing of the concerto. Lightly, airily his fingers tossed off the passage work, instinctively wove the many arabesque-like figures, no less apt was he in the thunderous chords which Liszt brought into the concerto; nor in the angelic delivery of the occasional lyric melodies. While the whole was animated by a propulsive rhythm which was the very life-breath of the whole. Mr. Stone and the orchestra caught the fire, thrilled to the ardors of pianist and of composer, gave Mr. Gebhard the background which his performance required. And an audience found pleasure once again in one of the outstanding works of the last half of the last century.

From the rhythms and the sonnetries of Liszt the People's Symphony Orchestra passed to the exciting vagaries of Chabrier's "Espana". A brilliant performance conductor and men gave it. The many tunes came, each in its own most characteristic contour. The backgrounds etched themselves in with telling effect. The rhythms grew tumultuously. The whole ended in a blaze of sonority and of excitement. No more fitting conclusion could a first concert have found.

A happy beginning the concert found as well as a happy ending. The Minuet, Musette and Tambourin from Rameau's opera are delightful music, in their restraint, in their melodic contours, in their graceful rhythms. No less is Mottel's orchestral revamping for modern concert use. And the play of Mr. Stone's men meted measure for measure, into for item, the pleasing qualities of the music. Technical precision, graceful moulding of melodic curves, delicate pulsations of rhythm, all came from conductor and men, all evoked responses in the consciousness of the hearer.

The approval which one gives to the symphony, on the other hand, can hardly be without qualifying reservation. The first movement engrossed one. The heroic theme was cast into a large mold. The subsidiary themes came with due

conviction and grace. Inevitably measures, leading to one theme or another often proved stimulating, occasionally brought not a small degree of orchestral virtuosity. A development, a recapitulation, a coda proceeded with equal interest. The large idea of the movement as well as its details stood out clearly and compellingly.

But a second movement and a fourth movement in their planning did not succeed in avoiding boredom, and a third—most surprisingly, perhaps—stumbled into revelation of technical shortcomings. Not that the principal and oft-repeated theme was unattractively or unexpressively. To the contrary, it was cast into expressive and often appealing contours. Just where was that largeness, that breadth, that nobility which entitles it to a place in a "Heroic Symphony," and with which Beethoven so clearly endowed it? And where that largeness of planning which holds a work together as a single unit, keeping it from piecemeal performance? This latter charge must also be brought against the last movement—playing measure for measure, dutifully enough, gracefully enough, but without some of the larger unities, the larger flow which fuses many minutes of play into a single, perfectly knit whole.

It is with no intent of belittling the work of conductor and men that one records such rather obvious deficiencies. The People's Symphony Orchestra can abundantly fill a large need in the musical life of the community. For this the powers of its players are ample, for this the many abilities of Mr. Stone abundantly fit him. But that abilities of conductor and men enable the trio to cope with needs which require the ultimate in technical resource on the one hand and the ultimate of recreative imaginative power on the other hand, it would be foolhardy to argue. The attempt to play such works hardly finds necessary place in filling the need which the People's Symphony Orchestra was founded to supply. Fortunately such works are not by any means in the majority in the musical "literature." The number of works which lie well within the province of the orchestra to perform, is legion. To perform such works will best and most completely fill the rightful place which the People's Symphony Orchestra can fill in the community. A. H.M.

BOSTON GLOBE  
Oct. 19, 1931

## JORDAN HALL People's Symphony Orchestra

A large audience was on hand yesterday for the first concert this season by the People's Symphony Orchestra, Thompson Stone conductor. This is the orchestra's 12th season, and the second under Mr. Stone. The program included Beethoven's "Eroica" symphony, Liszt's A-major piano concerto, and Chabrier's exuberant "Espana" rhapsody. Heinrich Gebhard was enthusiastically received for his playing of the solo part in the Liszt concerto.

Beginning with Felix Mottel's arrangement of a familiar Rameau ballet suite, the players disclosed a polish not hitherto observable in their work. One feels justified in saying the orchestra has seldom played better in the past two or three seasons.

There is improvement in tone quality, greater precision, more delicacy and nuance in phrasing. Although the strings, especially the violins, play best, there is less discrepancy between the choirs than formerly. Steps there are still, such as occurred in the intricate Chabrier piece, but these are infrequent.

The first and last movements of the symphony were excellently played. Not only were there smoothness and polish, but gratifying spontaneity of interpretation and style.

Liszt's concerto, rather turbid and inflated at best, is not without moments of charming lyricism, mainly in the piano part. Mr. Gebhard played with his customary sensitive interpretation and his thorough yet self-effacing technique. The orchestral accompaniment was painstaking.

Mr. Stone's conducting also showed greater breadth, both in technique and in conception. To inspiring effect and faithfulness to the letter of the end text. His reading of the Rameau suite was charming, without being overwrought; that of the "Eroica" to tense but not exaggerated.

Some there may be who will insist that the People's Symphony should not attempt certain of the more complicated scores, contending that an abundance of better music better suited to its powers. This is easily true, yet one would rather have certain masterpieces played conscientiously, if not brilliantly, by them than not at all.

The next concert will be given Sunday afternoon, Nov. 1, Mr. and Mrs. Anton Wilek will be soloists.

INCIDENTS

Incidents and Prospects  
With Mr. Thompson Stone again conducting and Mr. Gebhard as assisting pianist, the People's Symphony Orchestra will resume its concerts in Jordan Hall next Sunday afternoon at 3.15. The program stands

Beethoven (3rd) (1803) (1803)  
Liszt (1840) (1840) (1840)  
Chabrier (1875) (1875) (1875)  
Rameau (1733) (1733) (1733)  
Mottel (1890) (1890) (1890)

This season the orchestra announces ten intervals viz. Oct. 17, Nov. 1, 15, 23, Jan. 10, Feb. 7, 21, March 5, 20. Last year's prices are unchanged—twenty-five and fifty cents.

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Oct 8 1931

# THE PEOPLE'S SYMPHONY

That excellent institution, the People's Symphony Orchestra, is now on the threshold of its 12th season. Its sponsors have recently organized a corporation to carry on in best form the aim of the orchestra, which is to provide good music at nominal prices. That aim, by the way, has not been departed from in all these years.

This season promises to be of great interest. The conductor is Thompson Stone, who made such a fine impression as guest conductor of the orchestra last spring. He is well known as a musician of parts and a leader with authority. There will be eleven concerts in Jordan Hall on alternate Sunday afternoons, providing the requisite amount of support is given them. Tickets are but 25 and 50 cents. A fund of \$12,000 is hoped for, and it ought to be a simple matter to raise the money.

The place of the People's Symphony in the musical life of Boston is admirably set forth by Francis H. Cummings, president of the corporation, when he says:

"That place is to be found not in trying to be a lesser edition of the Boston Symphony Orchestra but in filling a gap which the Boston Symphony Orchestra does not and should not fill. The latter is an organization of virtuosi, hand-picked from the corners of the earth, playing under a conductor who is a virtuoso at the

art of conducting. The People's Symphony in the very nature of the case is none of these."

## PEOPLE'S SYMPHONY

OPENS OCT. 18

The People's Symphony Orchestra, Thompson Stone, conductor, opens its 12th season on Sunday, Oct. 18, at 3:15 P. M. at Jordan hall, with a series of 19 concerts. Standard symphonies and overtures will be played by this popular symphonic orchestra of 70 players. Vocal and instrumental soloists of national and local reputation also will be heard. All seats for these concerts are reserved, and the popular prices of 50 and 25 cents will prevail.

The People's Symphony Orchestra is largely dependent upon the financial support of the public. All subscriptions, large or small may be sent to the treasurer, Robert Winsor, Jr., care of Kidder Peabody Company, 69 Newbury street, Boston. Albert Webber, who has been connected with the orchestra since its inception, is manager, and the committee is composed of Francis Cummings, president; Robert Winsor, Jr., treasurer; Roland M. Baker, Mrs. John W. Bartol, Richard L. Bowditch, P. Elliot Cabot, Frederick S. Converse, Roy F. Gardner, Constance Guild, Mrs. L. Mott Hollowell, George Lewis, Jr., Mrs. Henry Mason, James J. Phelan, Miss Charlotte Smith.

## Concerts By People's Symphony

Beginning next Sunday, the People's Symphony Orchestra under the direction of Thompson Stone is to give a series of concerts in Jordan Hall on alternate Sunday afternoons at three-thirty o'clock during the season, except in December. The feature is sponsored by a recently formed corporation which includes many prominent people in Greater Boston to make good music available to persons of moderate means at low prices and generous support of the undertaking is solicited to make it a success.

*Brookline Chronicle*

## JORDAN HALL SUNDAY, OCTOBER 18, AT 3:15 P. M. PEOPLE'S SYMPHONY ORCHESTRA

Thompson Stone, Conductor  
Heinrich Gebhard, Pianist  
Auditorium, Jordan Hall  
Reserved seats 25c and 50c. Tickets at  
Jordan Hall, Peabody and Jordan Hall

*Globe*

## PEOPLE'S SYMPHONY TO PLAY THROUGH WBZ

Beginning today the People's Symphony Orchestra will broadcast its program from Jordan hall. Arrangements have been made with station WBZ to put on the air the concerts of Oct. 18, Nov. 7, 15 and 20, Jan. 10 and 24, Feb. 7 and 21, March 6 and 20. Thompson Stone, conductor, will speak on various musical subjects between the

*Herald 10/18/31*

JORDAN HALL  
Sunday, October 18, at 3:15 P. M.  
**PEOPLE'S SYMPHONY  
ORCHESTRA** *Herald*  
Thompson Stone—Conductor  
Heinrich Gebhard—Pianist  
Auditorium, Jordan Hall  
Reserved Seats 25c and 50c. Tickets at  
Jordan Hall, Peabody and Jordan Hall

## PEOPLE'S ORCHESTRA

The People's Symphony orchestra, Thompson Stone, conductor, will give its first concert of this season in Jordan hall this afternoon at 3:15 o'clock.

Ramsey-Nott, . . . . . Violin  
Barnes, . . . . . Violoncello  
Lunt, . . . . . Piano  
Culliver, . . . . . Piano  
Heinrich Gebhard will be the pianist. Concerts will also be given on Sunday afternoons, Nov. 1, 15, 20, Jan. 10, 24, Feb. 7, 21, March 6.

*Herald*

## RADIOLOG

### Symphony Concerts

A new Fall-to-Spring series of concert broadcasts was inaugurated Sunday, October 18, by the People's Symphony Orchestra. The concerts given Jordan Hall every Sunday afternoon will be broadcast between 3:15 and 4:00 under the direction of Thompson Stone, conductor.

This popular Boston organization was first introduced as a regular matinee feature last year by Mr. Clark. Its success with the radio audience was instantaneous and the new series, it is expected, will prove welcome to listeners. The broadcasts, which began recently will continue until March.

*Globe*

*Oct 18 1931*



England

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## Ten Concerts by People's Orchestra

Mrs. John W. Bartol is a member of the recently formed corporation sponsoring the People's Symphony Orchestra of Boston, which is planning a series of ten symphony concerts during the coming season in Jordan Hall on alternate Sunday afternoons beginning Oct. 18, at 3:30.

Mr. Thompson Stone, who conducts the Handel and Haydn Society as well as the Apollo Club, has been chosen as conductor of the People's Symphony Orchestra for this series. Because of the low prices of the tickets, the success of these concerts is vitally dependent, not only on a good attendance of music lovers, but also on the generous support of those who are interested in civic progress and believe in having good music available to persons of moderate means.

The concerts will take place on the following dates: Nov. 1, 15, 29; Jan. 10, 24; Feb. 7, 21, and March 6, 20.

Other members of the corporation include Mrs. J. Mott Hollowell, Mrs. Henry Mason, Miss Charlotte Smith, Francis H. Cummings, Robert Winsor, Jr., Roland M. Baker, Richard L. Bowditch, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardner, Courtney Guild, George Lewis, Jr., and James J. Phelan.

## Prominent People Promoting People's Symphony Concerts

Mrs. John W. Bartol of Chestnut street, Beacon Hill, is a member of the recently formed corporation sponsoring the People's Symphony Orchestra of Boston, which is planning a series of ten symphony concerts during the coming season in Jordan Hall, on alternate Sunday afternoons, beginning Oct. 18 at 3:30 o'clock.

Other members of this corporation are Mrs. J. Mott Hollowell, Mrs. Henry Mason, Miss Charlotte Smith, Francis H. Cummings, Robert Winsor, Jr., Roland M. Baker, Richard L. Bowditch, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardner, Courtney Guild, George Lewis, Jr., and James J. Phelan.

Concerts to follow will take place on the following dates: Nov. 1, 15 and 29; Jan. 10 and 24; Feb. 7 and 21, and March 6 and 20. Thompson Stone, who conducts the Handel and Haydn society as well as the Apollo Club, has been chosen as conductor of the People's Symphony Orchestra. Because of the low prices of the tickets, the success of these concerts is vitally dependent not only upon a good attendance of music lovers but also upon the generous support of those who are interested in civic progress and believe in having good music available to persons of moderate means.

## Gebhard to Be Soloist Today

HEINRICH GEBHARD, pianist, will be soloist today at the opening concert of the People's Symphony Orchestra in this season in Jordan Hall. Mr. Gebhard will play Liszt's Concerto No. 3 in A major. The major, Thompson Stone, leader of the Apollo Club and the Handel and Haydn Society, will conduct.

Other numbers will be Ballet suite Hameau; "Eroica" Symphony; Beethoven, "Egmont"; Chabrier, "Scherzo." Sponsors of the orchestra, now in its 13th season, are sending out an appeal to help finance the organization. Its purpose is to furnish good music at nominal prices.

Heinrich  
Gebhard

Advertiser 10/18/31

## SOCIAL A

Mrs. John W. Bartol, Mrs. J. Mott Hollowell, Mrs. Henry Mason and Miss Charlotte Smith are the women members of the recently formed corporation sponsoring the People's Symphony Orchestra of Boston, which is planning a series of 10 concerts in Jordan Hall on alternate Sunday afternoons, beginning next Sunday at 3:30 o'clock. Other members of the group are Messrs. Francis H. Cummings, president; Robert Winsor, Jr., treasurer; Roland M. Baker, Richard L. Bowditch, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardner, Courtney Guild, George Lewis, Jr., and James J. Phelan. Mr. Thompson Stone will again be the conductor. The dates for the concerts are Nov. 1, 15 and 29; Jan. 10 and 24; Feb. 7 and 21, and March 6 and 20.

Herell

MRS. JOHN W. BARTOL (of 1 Chestnut st.) heads the freshly-formed corporation sponsoring People's Symphony Orchestra of Boston, who give a series of 10 symphony concerts (at Jordan Hall) on alternate Sunday afternoons, beginning tomorrow, at three thirty. (Fine music at low prices... Bon!)

AU PLAISIR!

Record

Transcrip

Oct 18, 1931

# News and Gossip of Society Activities in and About Greater Boston

## SOCIETY LEADERS SPONSOR CONCERT SERIES IN JORDAN HALL

### Ten Concerts by People's Orchestra

Mrs. John W. Bartol is a member of the recently formed corporation sponsoring the People's Symphony Orchestra of Boston, which is planning a series of ten symphony concerts during the coming season in Jordan Hall on alternate Sunday afternoons beginning Oct. 18, at 3:30.

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Other members of the corporation include Mrs. J. Mott Hallowell, Mrs. Henry Mason, Miss Charlotte Smith, Francis H. Cummings, Robert Winsor, Jr., Roland M. Baker, Richard L. Bowditch, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardener, Courtenay Guild, George Lewis, Jr., and James J. Phelan.

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, *Manager*



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

The People's Symphony Orchestra, conducted by Thompson Stone, gave its second concert of the season in Jordan Hall yesterday. The program included Beethoven's Third "Leonore" Overture.

*American*

## People's Symphony Orchestra

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Thompson Stone, conductor, gave the second in the present series of concerts. Mr. and Mrs. Anton Wittek, violinists, were assisting artists. Upon the program were the Beethoven Overture "Leonore" No. 3, the Bach Concerto in D minor for two violins, "Serenade" and "On Mile-back" from "Impressions of Italy" by Charpentier, the "Swan of Tuonela" by Sibelius and the Overture to "The Merry Wives of Windsor" by Nicolai.

This music was more nearly within the scope of the present technical ability of the orchestra than that of the first concert. Although the opening measures of the "Leonore" Overture were unduly retarded in tempo, when once the piece was fairly launched it moved with precision, together with a certain authority. Of the Charpentier "Impressions of Italy" one finds it less easy to write. Granted that this gifted composer inserted some dull measures in his score, he also penned others full of subtle humor; therefore the real test of the ability of orchestra and conductor is revealed in proportion to the amount of fun transmitted. Of the two numbers one listener found the "Serenade" the more successful accomplishment. It was the Overture to "The Merry Wives of Windsor," however, in which the orchestra found itself most at ease.

The peak of the program was, of course, the performance of the Bach Concerto for two violins. Mr. and Mrs. Wittek displayed a unanimity of purpose and elegance of style befitting the measures of Bach. Had conductor and orchestra been more alert, the ensemble would doubtless have been more satisfactory; yet one must not cavil, since Mr. Stone, throughout the afternoon, was obviously laboring under a severe handicap. G. M. S.

*Herbert  
Monton*

## Witteks to Play with People's

Mr. and Mrs. Anton Wittek will be the guest artists during the concert of the People's Symphony orchestra, tomorrow at 3:15 P. M.

Mr. and Mrs. Wittek are celebrated Boston violinists. Mr. Wittek is a former concert master of the Boston Symphony orchestra.

The Witteks will play: Overture to "Leonore" No. 3 by Beethoven, Concerto for Two Violins and Orchestra by Bach, "Impressions of Italy" by Charpentier, "The Swan of Tuonela" by Sibelius and Overture to "Merry Wives of Windsor" by Nicolai.

Thompson Stone is the conductor of the People's Symphony orchestra.

These concerts will be broadcast over station WBZ to enable many others to hear them.

*Traveler*

100-1-1931



## SECOND CONCERT

SUNDAY AFTERNOON, NOVEMBER 1st, 1931

ASSISTING ARTISTS

MR. AND MRS. ANTON WITEK, *Violinists*

### PROGRAMME

Overture to "Leonore" No. 3	Beethoven
Concerto in D minor for Two Violins and Orchestra	Bach
Vivace	
Largo ma non tanto	
Allegro	
Impressions of Italy	Charpentier
Serenade	
On Mule-back	
INTERMISSION	
Swan of Tuonela	Sibelius
Overture to the opera "Merry Wives of Windsor"	Nicolai

### NEXT CONCERT

SUNDAY AFTERNOON, NOVEMBER 15th, AT 3:15

BLANCHE HASKELL, SOPRANO, *Assisting Artist*

### PROGRAMME

Overture to "Hebrides"	Mendelssohn
Aria "Hear ye Israel" from "Elijah"	Mendelssohn
Length'ning Shadows	Arthur Harris
Aria "Depuis le Jour" from "Louise"	Charpentier
Valse de Fleur	Tschaikowsky
Overture to "The Flying Dutchman"	Wagner

## PROGRAMME NOTES

### Overture to "Leonore," No. 3, Opus 72

Ludwig van Beethoven  
(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

Beethoven's single opera, first known as "Leonore," later as "Fidelio," contains some of the noblest of his music, but it proves beyond question that his genius was symphonic rather than dramatic. The Overture was twice rewritten, and in 1814 Beethoven composed still another Introduction, now known as the Overture to "Fidelio." "Leonore, No. III," the finest and best known of the four, was written in 1806. It consists of a slow, majestic Introduction, a vigorous Allegro in orthodox form, and a widely exuberant Coda.

### Concerto in D minor for Two Violins and Orchestra of Strings

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

This Concerto was written probably about the year 1720, when Bach was chapel-master at Cothen.

The first and third movements are full of striking counterpoints, yet remain comprehensible even for less trained listeners. The celebrated slow movement presents a most beautiful flow of truly inspired and melodious music. It is characteristic of Bach's art that even this movement is nothing else than a strict fugue.

MR. ANTON WITEK was born in Bohemia, and was a pupil of his father and the Prague Conservatory. He has gained high reputation as a soloist, both in this country and abroad. Mr. Witek has been concertmaster of the Berlin Philharmonic, the Boston Symphony Orchestra, the Frankfurt-Main Symphony, and the Bayreuth Richard Wagner Festival Orchestra.

MME. ROSENGREN-WITEK was born in Kansas and received her degree as Bachelor of Music at Bethany College. She was later head of the violin department of Baylor University, Waco, Texas, and studied with Anton Witek in Boston. Mme. Witek has concertized widely in this country and in Europe, and was a member of the Frankfurt-Main (Germany) Symphony, and now occupies with her husband the first stand in the Brooklyn Symphony Orchestra.

The rendition of the Bach Double Concerto by the Witeks has been declared, "a standard of unity and style."

### Impressions of Italy

Gustave Charpentier

(Born at Dieuze, Lorraine, June 25, 1860.)

In music, as in the other arts, may be found the occasional instance of the man whose work, though small in quantity, is yet important in quality. Such a one is Gustave Charpentier. The list of his compositions is exceedingly small, and outside a few songs, his fame chiefly rests on two works,—the opera "Louise" and this Suite, "Impressions of Italy," which was composed in 1888-1890.

### The Swan of Tuonela

Jan Sibelius

(Born at Tavantehus, Finland, December 8, 1865)

The Swan of Tuonela is the third section of a symphonic poem, which is drawn from the Finnish epic "Kalevala."

A note on the score sets forth the significance of the music. "Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion, and sings."

### Overture to the opera, "Merry Wives of Windsor"

Otto Nicolai

(Born at Königsberg, June 9, 1810; died at Berlin, May 11, 1849.)

Shakespeare's comedy, "The Merry Wives of Windsor," has been the basis of a large number of dramatic works. It is a curious fact though, that with the possible exception of Verdi's "Falstaff," only one opera out of the large number composed on the subject, has managed to survive. This work is "The Merry Wives of Windsor" by Otto Nicolai. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class.

The introduction opens with a theme announced by the brasses and leading to an allegro. The principal theme of the allegro appears in the strings and woodwinds. The transitional passage leading to the second theme brings forward a new idea vigorously presented by the full orchestra.

The second theme is a very sprightly melody for the first and second violins. A phrase of this also appears in dance tempo in the first violins, which in turn is followed by a fortissimo for full orchestra. After the development of this material the refrain succeeds presenting all the subjects in new forms, and a brisk, animated coda closes the overture.

The STEINWAY is the official piano of the People's Symphony Orchestra

# JORDAN HALL

## People's Symphony Orchestra

The People's Symphony Orchestra—Thompson Stone conductor—gave its second concert of this season yesterday afternoon. The program, which began with Beethoven's "Leonore" overture No. 3, included Charpentier's "Impressions of Italy," and the overture to Nicola's opera "The Merry Wives of Windsor." A notable piece was Sibelius' tone poem "The Swan of Tuonela," based on episodes in the Finnish epic "Kalevala."

Anton Wittek, former concert master of the Boston Symphony and Mrs. Wittek, were soloists in Bach's concerto for two violins.

The next concert by the People's Symphony will be given Sunday afternoon Nov. 15. Blanche Haskell, soprano, will be soloist.

Globe

## PEOPLE'S SYMPHONY RESUMES

The People's Symphony Orchestra, of which Thompson Stone is now conductor, resumes its Sunday afternoon concerts in Jordan Hall. This return to an auditorium in which the organization achieved some of its most notable successes of a few years ago will be noted with interest by many recent alumni of the Conservatory. The conditions and prospects of the resumption have been succinctly described in the music page of the *Evening Transcript*, as follows:

Friends of the People's Symphony Orchestra have set it on its feet again.

Between Nov. 2 and April 12, at irregular intervals—often a fortnight—it will undertake eleven concerts on Sunday afternoons in Jordan Hall. Thompson Stone of the Handel and Haydn Society and the Apollo Club, rising figure in the music of the town will be conductor. The number of players—and it is permissible to hope the number of rehearsals—will be increased. Seats will be sold again at twenty-five or fifty cents, and no higher. Once more members of the orchestra will divide, as usual, what little income remains after the expenses of the concerts are paid. Admittedly, it is inadequate. Soon, publicly and privately, a vigorous effort will be made to increase it.

Concert-going to such a series as the People's Orchestra now proposes is largely a habit. In the days of Mr. Mollenhauer and various "guests" as conductor, of the St. James and the Hollis Street Theatres at concert-runs, it could depend upon a considerable public. Subsequently, that audience fell away. Mr. Mollenhauer himself, in his last days, could hardly reassemble it.

Present prospects are more favorable. Jordan Hall is a familiar and congenial seat for such concerts. The old, and lived, conditions are restored. Mr. Stone will come, energetic and ambitious, to a new task; has, besides a personal following. The public to which the orchestra matters still exists: once reawakened, should be larger rather than smaller. Possibly, the fortunes of this new beginning will depend upon Mr. Stone's ability to gain presentable results from few rehearsals and to put together programs that will not look too often over the shoulder at Symphony Hall. Much light symphonic music goes unperformed in Boston. Even the Pope ascertains it. Give it place on the programs of the People's Orchestra, along with the standard pieces, and it might please both the old and a new audience.

## PEOPLE'S GIVE 2D CONCERT

### Anton Wittek and Wife the Soloists at Jordan Hall

People's Symphony Orchestra gave at Jordan Hall yesterday afternoon the second concert of the current series. Mr. Stone, lame apparently from some injury, had to be assisted to and from the platform and he conducted sitting in a chair. Quite obviously his condition was physically painful, yet he conducted with spirit and authority. In the first number, Beethoven's overture in "Leonore," No. 3, the orchestra was at its best. The final number, Nicola's overture to his opera, "The Merry Wives of Windsor," had abundant gusto, nor did the players miss the melioral charm of two of Charpentier's "Impressions of Italy" and the gloomy coloring of Sibelius' "The Swan of Tuonela."

The soloists of the afternoon were Anton Wittek, erstwhile concert master of the Boston Symphony Orchestra, and his wife, also a violinist, and they made their first combined appearance here in Bach's Concerto in D minor for two violins with orchestra. If Mr. Wittek has the ampler technical equipment, his wife occasionally improved him in the producing of beautiful tones. Both were warmly applauded for a musically performance of an impressive work.

Post

PEOPLE'S SYMPHONY  
The People's Symphony Orchestra, Thompson Stone, conductor, and Mr. and Mrs. Anton Wittek, assisting artists, gave its second concert of this season

yesterday afternoon at Jordan Hall. The program was as follows: Overture to "Leonore" No. 3, Beethoven. (Concerto in D minor for two violins and orchestra) Bach; Impressions of Italy) Charpentier; Swan of Tuonela) Sibelius; Overture to "Merry Wives of Windsor" Nicola.

The program, conventional though varied, gave the orchestra opportunity to exhibit those qualities which we expect an orchestra of high standing to possess. Ensemble fluency, it is a measure of one volume, and it is a measure of the orchestra since the results of Mr. Stone's labors have been made explicit in the concert hall. Particularly in the Leonore Overture these assets were foremost. The strings have acquired a mellow and uniform character, and they attained in the opening bars of this overture a more than satisfactory effectiveness; the perfection of the performance was, however, hindered to some extent by a lack of control among the wind players.

Mr. Wittek, concert master of the Boston Symphony Orchestra from 1910 to 1918, and Mrs. Wittek, played the Bach double violin concerto with assurance and ability. The emphatic rhythms of the first and last movements, and the full-toned, flowing progressions of the large, were recalled and consummated by these two artists. The orchestra failed to reach the full significance of those characteristic trill and solo alternations by which Bach af-

fects tonal as well as quantitative contrasts.

Sibelius' "Swan of Tuonela," as conceived by Mr. Stone, was perhaps the culmination of yesterday's performance. Though it was interpreted with imagination, Mr. Stone succeeded in preserving certain properties of refinement not readily detected in the episode of Sibelius' orchestral coloration. The Finnish composer's fondness of major triads does not interpret his sensitiveness to tranquil nature.

The concert ended buoyantly with the overture to "Merry Wives of Windsor." The next concert, on Sunday, Nov. 15, will be "The Merry Wives of Windsor" and "Aria Hear Ye Israel" from "Elijah" Mendelssohn; Lightning Shadown's Arthur Hertz; Aria "Travis le Jour" from "Louise" Charpentier; Valse de Flore Dichtalovsky; Overture to "The Flying Dutchman" Wagner. Blanche Haskell, soprano, will assist. J. H. F.

Heald

## JORDAN HALL

### People's Symphony Orchestra

The People's Symphony Orchestra—Thompson Stone conductor—gave its second concert of this season yesterday afternoon. The program, which began with Beethoven's "Leonore" overture No. 3, included Charpentier's "Impressions of Italy," and the overture to Nicola's opera "The Merry Wives of Windsor." A notable piece was Sibelius' tone poem "The Swan of Tuonela," based on episodes in the Finnish epic "Kalevala."

Anton Wittek, former concert master of the Boston Symphony Orchestra, and Mrs. Wittek, were soloists in Bach's concerto for two violins.

The next concert by the People's Symphony will be given Sunday afternoon Nov. 15. Blanche Haskell, soprano, will be soloist.

Nov 1, 1931

## Violinists as Guest Artists

Mr. and Mrs. Anton Witek will be the guest artists at the concert of the People's Symphony Orchestra.

at 3:15. Mr. and Mrs. Witek are celebrated Boston violinists. Mr. Witek is a former concert master of the Boston Symphony Orchestra. The Witek's will play: Overture to "Leonore" No. 3 by Beethoven, concerto for two violins and orchestra by Bach, "Impressions of Italy" by Charpentier, "The Swan of Tuonela" by Sibelius and overture to "Merry Wives of Windsor" by Nicolai.

Thompson Stone is the conductor of the People's Symphony Orchestra.



Arthur Witek

## Witek to Play with People's

Mr. and Mrs. Anton Witek will be the guest artists during the concert of the People's Symphony orchestra, tomorrow at 3:15 P. M.

Mr. and Mrs. Witek are celebrated Boston violinists. Mr. Witek is a former concert master of the Boston Symphony orchestra.

The Witek's will play: Overture to "Leonore" No. 3 by Beethoven, Concerto for Two Violins and Orchestra by Bach, "Impressions of Italy" by Charpentier, "The Swan of Tuonela" by Sibelius and Overture to "Merry Wives of Windsor" by Nicolai.

Thompson Stone is the conductor of the People's Symphony orchestra.

These concerts will be broadcast over station WBZ to enable many others to hear them.

## Orchestral Leader Honored



Mayor Curley presenting a key to the city to Thompson Stone, director of the People's Symphony Orchestra. The orchestra is now in its 13th year. Left to right, Mayor Curley, Thompson Stone and Francis H. Cummings, president of People's Symphony Orchestra.

Nov 1, 1931



## ayers --- Music and Musicians

## Past into Present



Anton Witek

Concertmaster of the Symphony Orchestra, 1910-1918, in Dr. Muck's Time, Returned Yesterday to Jordan Hall as Solo-Violinist from New York Where He Is Now Settled

Again the People  
With the Witeks

THE second of the season's concerts of the People's Symphony Orchestra, played yesterday afternoon in Jordan Hall, assembled Beethoven's overture known as "Leonore No. 3," Bach's Concerto for Two Violins and Orchestra, Charpentier's "Impressions of Italy," Schubert's tone poem "The Swan of Tuonela," and the overture to Nicolai's opera, "The Merry Wives of Windsor." Mr. and Mrs. Anton Witek were the soloists in Bach's double concerto, so the program had it; the super-critic in such matters might have preferred "Mrs. and Mr." for "Mr. and Mrs.," for "Mrs."—later referred to in the programme notes as "Madame"—played the first violin part, while her husband, and former teacher, remained in the comparative background with the second solo part. For the sake of completing the record, he said also that Mr. Thompson Stone, coming to his place, walked with a decided limp, leaning heavily upon a stout cane; that during the concert he made use of a tall chair such as conductors use during rehearsals. One could hear from his friends in the corridors during the intermission that wrenched ligaments resulting from an automobile accident were the cause. Once entrenched in his place, his disability had no further effect; so far as the audience was concerned, his conducting did not suffer from it.

The rule that soloists carry off the lion's share of the honors at symphony concerts suffered no exception yesterday. Mr. Witek had many friends and admirers during the days when he was concert master at Symphony Hall in Karl Muck's regime. The Witeks, man and wife, returning to Boston for an occasional concert, likewise have their many admirers. Bach in two movements of this concerto wrote a music of pulsing rhythm, of entwining arabesque-like

figures, a music of motion, pushing onward and ever onward, with irresistible sweep; between the two, as slow movement, he wrote two lines of melody which in their interlacings, in their gently and pleasantly imploring dissonances are in the truest sense a music of "linked sweetness long drawn out." To all such qualities these two artists proved themselves sensitive. Long association has given them a unified style of playing highly praiseworthy. Madame has grown into a manner of playing which is a true replica of that of her husband, who in turn has long had a way with the classics which has won respect and esteem. Add to solo parts thus fused into a single unity, thus ripened by the hand of long and sound experience, an orchestral part which yesterday caught fully the spirit of the work and of the soloists' performance, and the reason for the spontaneous applause is sufficiently given.

The Beethoven which preceded this Bach—Beethoven of the "third Leonore"—was performance to stir enthusiasm. Though an introduction proceeded with a deliberation which ignored all sense of progress or of motion, once the main portion of the overture was reached, its rhythms kindled, struck fire, the listener found attention fastened upon the impelling march of the sounds that came to his ear. Conductor and men had warmed to a great music; an audience responded in kind.

Dramatic Beethoven and pulsating Bach then gave way to music of another stamp. Charpentier's music at Italy pictures that country in other than conventional colors. Through the "Serenade" and "On Mule-Back" the various tunes reflect something else than the Italy which is a land of sunshine. Melancholy pervades these tunes. The very jingle of the little bells on the mule's harness, so cleverly suggesting the dogged motion of the plodding animals, seems to say, "I'm having a hard, hard time." This mood the orchestra maintained through the various dismal melodies given to massed cellos or to solo viola, to first violins or to woodwinds.

In somewhat less degree did they respond to the subtleties of Schubert's "The Swan of Tuonela." Yet the inherent beauty of the glinting strings, of the more sombre English horn winding its

way through the silvery sonarities of muted violins. Conclusion came in a bustling, well-rhythmed, happily conceived reading of Nicolai's overture to "The Merry Wives at Windsor." Again the music aroused enthusiasms in conductor and men, again these found response throughout the auditorium. Again, also, it is perhaps not superfluous to point out that this is music of a type in which the orchestra finds itself in its happiest vein, a music for which the spontaneous applause indicates that there must be a large and eager public. After a moment this applause turned into a rousing hand for the bowing Mr. Stone. Through an afternoon of conducting which must have brought him many a twinge of pain he gave never an indication of discomfort, seemed never to have been in better vein with his music. His audience gave him his well-deserved reward.

A. H. M.

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor  
ALBERT H. WEBBER, Manager



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

Nov. 15, 1931

## PEOPLE'S SYMPHONY

The People's Symphony Orchestra, conducted by Thompson Stone, gave its third concert yesterday afternoon at Jordan hall. The program was as follows. Mendelssohn, overture to "Hebrides"; and aria, "Hear Ye, Israel," from "Elijah"; Arthur Harris, "Lengthening Shadows"; Weber-Berlioz, "Invitation to the Dance"; Charpentier, aria "Depuis le Jour from 'Louise'; Tchaikovsky, Valse de Fleur; Wagner, overture to "The Flying Dutchman"; Blanche Haskell, soprano, was assisting artist.

It is perhaps a stricter test for an orchestra occasionally to play such a program as the one heard yesterday in Jordan hall than to play without exception programs containing at least one classic written in the grand manner. In a concert lighter in its entirety, we at least expect more and are willing to forgive less than we would otherwise. Yesterday there was indeed less to forgive and more to commend, for the performance was uniformly of high order and satisfied those alert ears ever in quest of improvements.

Gratefully to Mr. Stone's credit, the orchestra played with more fire and more persistent energy than at its last concert. Mendelssohn's overture to "Hebrides" and Weber's Invitation to the Dance are witness to the vigor imparted from conductor to players as well as to the marked increase of sympathetic adjustment between them. The solid support of the basses in the "Hebrides" overture was impressive, though "The Flying Dutchman" suffered from the unfortunate timbre of the percussion.

Blanche Haskell sang Mendelssohn's beautiful aria, "Hear Ye, Israel," in a manner beyond reproach. Her round, full tones have retained their lucidity and freshness though her singing is instantly finished and mature. Diction in the aria was strikingly precise, an accomplishment not easily fulfilled in the presence of so active instruments. The aria from "Louise," sung as it was yesterday, recalls to mind the charming moments contained in this opera. May Charpentier continue to appear frequently at these concerts.

The program for the next concert, on Nov. 22, is Haydn, symphony in G; Schumann, concerto in A minor; Thomas, overture to "Mignon"; Raymond Havana will play the piano concerto. J. H. F.

## People's Symphony

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Thompson Stone, conductor, gave the third concert of the present series. The orchestral numbers comprised the Mendelssohn Overture to "Hebrides"; "Lengthening Shadows" by Arthur Harris; "Invitation to the Dance," Weber-Berlioz; "Valse de Fleur" from Tchaikovsky's "Nutcracker Suite," and the overture to "The Flying Dutchman." Mrs. Blanche Haskell sang "Hear ye, Israel," from Mendelssohn's "Elijah," and "Depuis le Jour" from Charpentier's "Louise."

The orchestral numbers lay well within the capabilities of the players and the interpretations were for the most part adequate. One feels an increasing satisfaction in the work of this group, when it performs music such as the "Hebrides" with the feeling for nuance and melodic line which it displayed yesterday. Pleasant to chronicle also is the fact that the woodwind choir played with an assurance which on former occasions has been regrettably absent.

"Lengthening Shadows" by Arthur Harris proved to be a simple ditty for strings alone. Of no great intrinsic worth, it nevertheless served as a satisfactory vehicle for the display of unanimity of purpose and a resonant quality of tone from this section of the orchestra.

Mrs. Haskell sang with grace and intelligence, although one found it difficult to distinguish the tones of her voice in the lower register, above the orchestral accompaniment. Possibly a more careful adjustment between voice and orchestra might have produced a happier effect. Soloist and orchestra were warmly applauded by an audience of good size.

Monitor





# BOSTON TRANSCRIPT Nov. 16, 1931

## As the People Now Cultivate Brevity

THERE was much to commend at yesterday's concert of the People's Symphony Orchestra. Not the least sure the hypercritical are apt to cast superior glances at a program that includes two waltzes, two overtures, two solos and a piece for strings. But it must be remembered that the overtures stood as far apart as Mendelssohn's "Hebrides" and Wagner's "Flying Dutchman", and the two waltzes as much removed from each other as Weber ("Invitation to a Dance") and Chalkovsky ("Waltz of the Flowers"). And the program was so perfectly within the abilities of all concerned that the hearer was not annoyed with something almost-good, nor with a series of struggles with the music, but was able to sit back to an afternoon of enjoyment uninterrupted by such evidence of good intentions.

The program had one other commendable feature—its brevity. Mr. Stone began at 3.15—punctually to the split-second. By 4.25 the concert was over. Take out ten minutes for intermission and there remained an even hour of music. It is entirely sufficient. There is no law, either musical or psychological, which says that concerts must be near two hours in length. A lot of even pieces, such as the present one, has much in it for a longer list of longer pieces. The mind retains its original freshness throughout; leaves with a feeling of satisfaction rather than of exhaustion. Further it must be obvious that an orchestra which requires every possible minute of rehearsing time, can necessarily do more in its given time with a program of sixty minutes than with one of a hundred.

It has long been a commonplace that "an orchestra plays as poorly as its conductor allows them to play." Is it not possible that a sort of converse is far too much overlooked—that a conductor can not conduct above the technical and musical resources of his men? One would not say that yesterday's concert gives proof that such a dictum applies in the case of the People's Symphony Orchestra and Thompson Stone; but one can say with all reason that it furnishes at least one piece of first-class evidence pointing in that direction. For yesterday Mr. Stone, freed from the feeling that one group or another might be doing but little more than prolong its day, conducted with vim and zest, with a feeling for line and nuance, for modulation of musical qualities, for the painting of climates, for the accumulation of effects, forward to such climates, yes, and for color, and such as rarely, if ever, been heard from him in an orchestral concert. The music to hand obviously gained in corresponding enjoyable qualities.

One heard typical Mendelssohnian clarity in a music too long neglected heretofore: one heard, equally, typical Wagnerian power and tumult, interlarded with airs of serene quality: one heard Chalkovsky's orchestral coloration and Chalkovsky's lifting rhythm: one

heard Weber's waltz rushing headlong in Berlioz's orchestral version as though impelled by a heady wine. Mr. Arthur Harris's "Lengthening Shadows" for string orchestra showed Mr. Harris an exceedingly skilful orchestrator, a musician whose native musical feeling obviously runs deeply. On the other hand one can hardly avoid the feeling that the actual matter of this music depends too much on effects derived from the Romantics among musicians. The playing was brought out its essentially expressive and at times dramatic character. Mr. Harris was present to bow his thanks to conductor, orchestra and applauding audience.

The two solos were Mendelssohn's "Hear Ye, Israel" and Chopin's "Depuis le Jour," sung by Miss Blanche Haskell. Her voice is of lovely quality, particularly in its high register. In her register, especially when singing softly, it is apt to become colorless. Excellent, then, was her choice of two airs which depend upon high register for their more important effects. Her diction of the two airs was effective, lyrical smoothness as well as occasional dramatic incisiveness, were abundantly hers. She received a standing ovation. A. H. M.

# BOSTON GLOBE Nov. 16, 1931

## JORDAN HALL People's Symphony Orchestra

For their concert yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, under the conductorship of Thompson Stone, turned to lighter pieces.

After a slightly uneasy beginning, Mendelssohn's ubiquitous "Hebrides" overture received an adequately spirited and colorful rendering. Despite an effort to be useful, Arthur Harris's "Lengthening Shadows" proved little else than banal.

The afternoon's capable soprano soloist, Blanche Haskell, was not quite at ease in the famous "Hear Ye, Israel," from Mendelssohn's "Elijah." Her vocal quality was impaired to some degree by nervousness, and many times orchestral mass covered her none-too-quiet lower tones. But her singing of the "Depuis le Jour" aria, from Chopin's opera, did not, especially well, with feeling and clarity.

Fittingly, following this fine performance, the orchestra outdid themselves with the Tchaikovsky "Valse des Fleurs" from the Nutcracker Suite—not forgetting that in this Russian work there are lighter echoes of Vienna. And in the "Flying Dutchman" overture—the final number—was gratifying to observe none of those appalling tonal effects into which smaller orchestras playing Wagner usually fall. The resonance was always compact and the intimate sphere of the platform depicted perfectly conveyed.

# BOSTON POST Nov. 16, 1931

## PEOPLE'S GIVE THIRD CONCERT

Blanche Haskell Soprano,  
Assisting Artist

The People's Symphony Orchestra under the direction of Thompson Stone gave at Jordan Hall yesterday afternoon its third concert of the present season. The programme, excellently adapted to the orchestra and its public, neither of which should be taxed by long and exacting symphonic works, offered Mendelssohn's ever-welcome "Fingert's Case" Overture; a charming piece for strings, "Lengthening Shadows," by Arthur Harris, former viola player in the orchestra; Berlioz's familiar transcription of Weber's "Invitation to the Dance"; the seductive "Waltz of the Flowers" from Tchaikovsky's "Nutcracker" Suite and Wagner's stirring Overture to "The Flying Dutchman."

In addition to these things the concert further offered, with Blanche Haskell, soprano, assisting artist of the afternoon, as soloist, the air "Hear Ye, Israel," from Mendelssohn's "Elijah," and "Depuis le Jour" from Chopin's opera "Loulou." With the air from "Loulou" Miss Haskell was especially successful and won much applause from the audience, which throughout the afternoon paid tribute to the commendable work of the orchestra.

## Concerts Well Attended

By MOSES SMITH

Six concerts made the week-end one of the busiest we can recall in ten years of steady attendance at musical affairs. With the exception of the second of the Boston Symphony concerts, all of these programs received some attention from the conscientious reviewer. The net result of this critical nightmare is the impression that live music—as distinguished from "recorded" music—is by no means dead.

Almost all of the concerts were well attended. On Sunday afternoon, for example a good-sized audience heard the People's Symphony Orchestra under Thompson Stone in a light program, with Blanche Haskell, soprano, as soloist; while at the same time Rosalind Zulliani was singing an excellent list of songs to an audience which, while sparsely populating Symphony Hall, would have probably filled Jordan Hall, where such recitals are usually given.

In the evening Victor Chepurin, singing one of his remarkable programs of international song, almost filled Symphony Hall. On the preceding day Enrico Simonini played the piano before a large audience at Jordan Hall, where, Maria Halama, newcomer to these parts, made a pleasant impression before a somewhat smaller group of listeners.

As to the performers, the developments were interesting but not startling. Miss Zulliani exhibited an even greater mastery of her material than in previous appearances, a concentration worthy of an artist, while Rosalind Zulliani has lost the typical richness of the contralto, which she herself, and she sang yesterday as a mezzo-soprano. Her voice was an international phenomenon, and on it were four fine songs by Warren Storey Smith. Miss Halama has a beautiful voice, which occasionally belies for the poor quality, but the voice has sufficient power not only for a concert-hall but also for the opera house. It is to be noted, also, that she is gifted

American

The  
PEOPLE'S SYMPHONY  
Orchestra

THOMPSON STONE,

*Conductor*

ALBERT H. WEBBER, *Manager*



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

Stone Leader  
at Concert

Thompson Stone, leader of the People's Symphony orchestra, will conduct the fourth of the series of Symphony concerts, to be held at Jordan Hall next Sunday afternoon at 3:15 o'clock. Mr. Stone is also director of the Handel and Haydn Society. Raymond Havens, talented pianist, will be the guest artist of the orchestra. The orchestra will



Photo by Bachman

Thompson Stone play: Prelude by Jaernefelt, suites from "Carmen," by Bizet; concerto in A minor, by Schumann; Danza Macabre, by St. Saens; Danse Arabe, by Tichalkowsky, and overture "1812," by Tichalkowsky.

American

No. 29, 1931  
Nov. 15, 1931

# FOURTH CONCERT

SUNDAY AFTERNOON, NOVEMBER 29th, 1931

ASSISTING ARTIST

RAYMOND HAVENS, *Pianist*

## PROGRAMME

Prelude . . . . .	<i>Jaernefelt</i>
Suite from "Carmen" . . . . .	<i>Bizet</i>
Concerto in A minor . . . . .	<i>Schumann</i>
Allegro affettuoso	
Andante grazioso	
Allegro vivace . . . . .	

## INTERMISSION

Danse Macabre . . . . .	<i>Saint-Saens</i>
Danse Arabe . . . . .	<i>Tschaikowsky</i>
Overture "1812" . . . . .	<i>Tschaikowsky</i>

MR. HAVENS USES THE STEINWAY PIANO

## NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 10th, AT 3:15

WAGNER PROGRAM

## PROGRAMME NOTES

Prelude	Armas Jaernefelt
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(Born at Viborg, Finland, 1869.)

Jaernefelt, an able Finnish conductor and composer, has been since 1907 opera-director at Stockholm. He has written many compositions in the shorter forms, as well as two orchestral fantasies, four orchestral suites, and characteristic piano pieces.

Suite from the opera "Carmen"	Georges Bizet
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(Born at Paris, October 25, 1838; died at Bougival, June 3, 1875.)

"The most brilliant opera of the century," "Carmen" has been called. And richly it deserves the characterization. Yet this masterpiece of music-dramas that so steadily defies music's arch-enemy Time, was almost a fiasco at its initial performance in 1875. And although Bizet's death six months later was not directly due to the failure of his opera, there is no doubt that his dejection and disappointment hastened his untimely end.

Concerto for Pianoforte and Orchestra, in A Minor

Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, July 29, 1856.)

In 1841 Schumann composed a Fantasie for piano and orchestra. The piece was rehearsed by the Gewandhaus Orchestra of Leipzig, but it was not played in public, nor was the score published. Four years later Schumann wrote an Intermezzo and Finale, joined them to his Fantasie, and called the whole a Concerto; and the piece was played by Mme. Clara Schumann in her concert tours during the season 1845-46.

Schumann had no desire to write a Concerto of the usual sort, formal in construction and showily difficult for the soloist. Hence the omission, in the first movement, of the customary long orchestral introduction, and the absence throughout the piece of passages designed solely for technical display. The opening Allegro affettuoso, A minor, 4-4 time, begins, after a single octave E for the orchestra, with a brief passage for piano alone. Woodwinds in harmony then announce the chief theme, immediately repeated by the solo instrument, and the latter soon gives out the second theme, which is substantially a transposition of the first to C major. There is other thematic material, but in its various guises this one melody dominates the movement.

The Intermezzo, Andantino grazioso, F major, 2-4, begins with a dialogue between piano and orchestra. A broadly melodious theme in C major, for the most part sung by the violoncellos, serves as contrasting section. After a return to the music of the opening a reminiscence of the chief theme of the first movement leads directly to the Finale—Allegro vivace, A major, 3-4. The principal subject of this movement has its origin in that of the opening Allegro. The second theme, in E major, is curiously syncopated, giving the effect of a duple rhythm although the time-signature, 3-4, remains unchanged.

RAYMOND HAVENS is the descendant of a family of gifted musicians—Russian on his mother's side and Welsh on his father's,—and he himself is one of America's well-known pianists. His musical education began at the age of six and he has studied with masters in Berlin, Paris and London. This is Mr. Havens' second appearance with the People's Symphony Orchestra.

Symphonic Poem, "Danse Macabre" Camille Saint-Saens

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921.)

Saint-Saens composed the "Danse Macabre" in 1874, and the first performance of this piece in Boston was at one of Theodore Thomas' concerts in 1876.

The poem of Henri Cazalis which inspired the "Danse Macabre" is as follows:

"Zig, zig, zig, Death in a cadence  
Striking with his heel a tomb,  
Death at midnight plays a dance-tune,  
Zig, zig, zig, on his violin.  
The winter wind blows and the night is dark;  
Moans are heard in the linden trees.  
Through the gloom white skeletons pass  
Running and leaping in their shrouds.  
Zig, zig, zig, each one is frisking;  
The bones of the dancers are heard to crack—  
But list! of a sudden they quit the round,  
They push forward, they fly; the cock has crowed!"

Danse Arabe Peter Ilyitsch Tschaikowsky

(Born at Votkinsk, Russia, May 7, 1840; died at Leningrad, November 6, 1893.)

This characteristic dance is melodically, harmonically, and rhythmically exotic. Muted violas and cellos begin with a figure that is repeated, followed by a melody sung by the clarinet. Though necessarily light in character, this music must yet be ranked among the composer's more distinctive creations.

Overture "1812" Peter Ilyitsch Tschaikowsky

(Born at Votkinsk, Russia, May 7, 1840; died at Leningrad, November 6, 1893.)

This Overture, which celebrates and portrays the retreat of Napoleon's army from Russian soil, was composed for the consecration of the Temple of Christ in Moscow. It was first performed, in the square in front of the Cathedral, by an enormous orchestra reinforced with cannon. The Overture opens with a Russian hymn, "God Preserve Thy People," and this melody reappears at the end, followed by a sonorous proclamation of the Russian National Anthem. To suggest the French army Tschaikowsky has employed the "Marseillaise" and the harassed Russians are represented by a folk-tune from the composer's native province of Novgorod. There are also two well-defined themes of the composer's own inventing,—the first a plaintive melody announced by the oboe after the first statement of the Russian hymn, the second given out by the violins at the beginning of the main body of the Overture.

The STEINWAY is the official piano of the People's Symphony Orchestra



BOSTON GLOBE  
Nov. 30, 1931

BOSTON GLOBE  
Nov. 30, 1931

## HAVENS PLAYS WITH PEOPLE'S

Fourth Concert Enjoyed  
at Jordan Hall

Yesterday afternoon at Jordan Hall the People's Symphony Orchestra gave, under the direction of Thompson Stone, its fourth concert of the season. Raymond Havens, well-known Boston pianist, was the soloist of the occasion, playing to well-deserved applause the concerto of Schumann.

By itself the orchestra was heard in yet another programme that wisely was confined to pieces not too long and generally familiar. There was the Prelude that will long keep alive the memory of its Finnish composer and conductor, Sibelius, and after it followed, in order, a suite from "Carmen," Saint-Saëns' playfully sinister "Danse Macabre," the exotic "Arabian Dance" from Tchaikovsky's "Nutcracker" Suite and that composer's Overture "1812" which made its inevitable effect.

In such a programme the orchestra could not help giving a good account of itself. And yet these concerts have not received this season the support that their sponsors have wished for. Yesterday a Mr. Chapple took a moment between numbers to make an eloquent plea for an increased attendance at these popularly priced Sunday symphonic matinees.

## JORDAN HALL People's Symphony

Seldom has the People's Symphony Orchestra been heard to better advantage than in the first part of their concert yesterday afternoon. They could have found no better introduction than Jarnoff's "Prelude." It has a graciousness of orchestration which puts an audience in an agreeable state of anticipation. Working toward the major event of the concert, the players gave Bizet's suite from "Carmen" a very satisfying performance, though the music did not seem quite suited to their powers.

It was Schumann's piano concerto in A minor, Raymond Havens soloist, which marked the highest artistic peak of the afternoon. Seldom did pianist and orchestra vary from complete accord. In its emphasis on beauty of form as well as tone, its playing was significant. If, sometimes, in those moments when the score was quiet and meditative, Mr. Havens' playing was a trifle scholarly and reserved for Schumann, it was forgotten in the magnificence of his climaxes. The solo section in particular was notable for its distinguished playing.

Saint-Saëns' "Danse Macabre," juxtaposed next to Schumann, was uninteresting. With the two closing Tchaikovsky numbers, however, they did better, and by the time they were well into the Overture "1812" the orchestra was again in top form and concluded their concert with a really stirring performance.

prominently. The finale, however, acquired great brilliancy and so little irritating force. For Mr. Havens this finale was more than brilliant close, it was cumulative soul as well.

The performance of the orchestra was one to give pleasure. Music mostly familiar struck a responsive note. And music of the dimensions of these pieces came without jarring note, often with polish, generally with telling effect. In a few instances stringery. In such music there exists a tempting field for this orchestra. It well. It is music otherwise seldom heard at orchestral concerts. Yesterday's program embraces the more familiar numbers. But Jarnoff—by the very words of the program notes—has written a considerable amount of orchestral music never heard; his best-known compatriot has penned a wealth of orchestral music of more modest proportions than the huge and taxing symphonies, most of it never heard. Saint-Saëns has written three symphonic poems besides the much-played "Danse Macabre." Chalkovsky has written six suites, five symphonic poems, seven overtures, out of which only one and a small amount is ever heard. One might go on almost indefinitely. The People's Symphony Orchestra in their last two concerts have embarked, through the better known numbers, upon a field singularly their own. Tempting vistas invite them to further exploration, to less firmly trodden paths in these fields. No greater service can a second orchestra in Boston possibly render than that of exploration in fields a degree or two less taxing than those of the novelties so ably presented at Symphony Hall. And these less taxing fields must be equally creative. Yesterday's pleasures are evidence that the present course of these concerts is a wise one.

Yesterday there was surprise that the intermission seemed to be much shortened. No sooner had one left one's seat than one saw the musicians returning. Explanation came swiftly when Mr. Stone introduced Mr. J. Mitchell Chapple, who had spoken to the radio audience of this concert, and whose speech had caused the orchestra management to ask him to repeat it before the Jordan Hall audience. His concluding story deserves repetition. He related how, early, he had seen his first circus by crawling in under the canvas, how the coincidence of a stern parent had sent him back in the evening to play the con at the gate the half-hour earlier which he rightly owed. Mr. Chapple continued, "Do you get the point? I told this story not for you, but for the radio audience. I told them not to sneak in to these concerts under the canvases of the radio, but to come to the door and pay their fifty cents." With the radio one can have no quarrel. But that the orchestra deserves to have Jordan Hall and overflowing, should also be obvious. Indeed it is necessary if these players are to receive even a modicum of the compensation that should be theirs for their services at concerts and rehearsals.

A. H. M.

BOSTON TRANSCRIPT  
Nov. 30, 1931

## Concert-Chronicle

On with the People

THE People's Symphony Orchestra yesterday afternoon gave the fourth concert of the present season. Mr. Raymond Havens was the assisting artist, playing Schumann's Concerto in A minor for Piano and Orchestra. The orchestral numbers consisted of "Prelude by Jarnoff," a suite from Bizet's opera, "Carmen," Saint-Saëns' symphonic poem "Danse Macabre," "Danse Arabes" of the Overture, "1812" of Chalkovsky. There was also speech-making. Mr. Havens was at top bent in Schumann's Concerto. There was energy in his playing; there was also much tenderness and sentiment. Through a first movement—mingled with good proportioning though also with great freedom. The whimsies and half-humors and lyricisms of the Andante followed as naturally and as

Nov. 29, 1931

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,  
Conductor

ALBERT H. WEBBER, Manager



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

Jan 10, 1932

## Music

### People's Symphony

The People's Symphony Orchestra, Mr. Thompson Stone, conductor, resumed its concerts in Jordan Hall yesterday afternoon, presenting a program made up of these excerpts from Wagner's music dramas: Introduction to Act III, Prelude and Elsa's Dream, "Lohengrin" Overture to "Rienzi," Siegfried's Rhine Journey, "Götterdämmerung," Wotan's Farewell and the "Magic Fire" music, "Walküre." Miss Frances Fokette and Mr. Walter Kidder were the assisting artists.

The orchestral performance was on the whole very creditable, more especially in the excerpts from the earlier and less exacting works. Thus the Overture to "Rienzi" went with considerable spirit, and was less marred by roughnesses and inaccuracies than some of the pages of the later Wagner. The "Lohengrin" Prelude, too, was played with no little beauty of tone and with regard for balance and for dynamic effects. The brass section, of course, always presents a particularly difficult problem in an orchestra that is not blessed with unrestricted resources; it was not a matter for surprise, then, if phrasing, tone and even intonation sometimes left something to be desired.

Miss Fokette has a voice of much natural beauty and of adequate power, and if her tone-production was not always impeccable yesterday, she is to be commended for her interpretive ability. Mr. Kidder's fine baritone voice was heard to excellent advantage in Wotan's Farewell, which he delivered with imaginative dramatic insight. The audience, which was of good size, was highly appreciative. L. A. S.

Monitor

BOSTON HERALD  
Jan. 11, 1932

### PEOPLE'S SYMPHONY

An all-Wagner program was given yesterday afternoon at Jordan Hall by the People's Symphony Orchestra, under the conductorship of Thompson Stone. Frances Fokette and Walter Kidder were assisting artists. The program was: Introduction to Act III, "Lohengrin"; Prelude to "Lohengrin"; Elsa's Dream, "Lohengrin"; Overture to "Rienzi"; Siegfried's Rhine Journey from "The Ring of the Gods"; Wotan's Farewell and Fire Scene from "The Valkyrie."

Since the overture to "The Flying Dutchman" performed last November, Mr. Stone has more successfully refined the brasses and percussion, much to the advantage of "Rienzi." The strings retained their acquired smoothness, fairly shimmering in the "Lohengrin" prelude, violoncelles as previously, outside the rest. Though the Fire Scene from "The Valkyrie" fell a few degrees from the status quo of yesterday's performance, it was an effort to direct one's ear away from the magnificent baritone voice of Mr. Kidder to the proficiencies and deficiencies of orchestral rendering. Rich in quality, yet firm and vigorous, a voice such as this leaves little to be desired; in Wotan's Farewell, the effect was sufficiently dramatic, the delivery simple and straight-ahead, the interpretation one of disciplined imagination. Miss Fokette, in singing Elsa's Dream did not rise to what was expected of her. Her tone was thick, on occasion throaty, and never reached the desired clear fullness necessary to establish and maintain itself against a multitude of orchestral outpourings.

The next concert, on Jan. 24, will include Beethoven's Fifth Symphony and Bruch's G minor violin concerto, to be played by Mr. Anton Wilson. J. H. F.

# FIFTH CONCERT

SUNDAY AFTERNOON, JANUARY 10th, 1932

ASSISTING ARTISTS

FRANCES FOSKETTE, *Soprano*

WALTER KIDDER, *Baritone*

## WAGNER PROGRAMME

Introduction to Act III, "Lohengrin"

Prelude to "Lohengrin"

Elsa's Dream, "Lohengrin"

Overture to "Rienzi"

INTERMISSION

Siegfried's Rhine Journey, from "The Dusk of the Gods"

Wotan's Farewell and Fire Scene from "The Valkyrie"

## NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 24th, AT 3:15

The program will include Beethoven's Fifth Symphony and the  
Bruch G minor concerto, Anton Witek, *Violinist*

## TO OUR FRIENDS AND PATRONS

The People's Symphony Orchestra was organized 12 years ago to perform masterpieces of the orchestral repertoire at prices within the reach of all music lovers, and the enthusiastic response of our audiences convinces us that the concerts are more than fulfilling their reason for existence.

The Orchestra has never been self-supporting. This has not been from lack of response, but because of the extremely low prices of admission which prevail. Consequently the success of these concerts is vitally dependent not only upon good attendance, but also upon the generous support of those who are interested in civic and social progress, and believe in having good music available at nominal prices.

Contributions will be gratefully received by Robert Windsor, Jr. Treasurer,  
c/o Kidder, Peabody & Company, 69 Newbury Street, Boston.

## PROGRAMME NOTES

### RICHARD WAGNER

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

#### Prelude to Act III from "Lohengrin"

One of the most brilliant of all Wagner's pages is this Introduction to the final act of "Lohengrin", music of festivity that leads directly into the familiar "Bridal Chorus".

#### Prelude to "Lohengrin"

Wagner began the composition of this opera in 1846, and it was finished in the Spring of the following year. Together with its predecessor, "Tannhauser", it forms a bridge between Wagner's earlier operas and his later and revolutionary music-dramas. The Prelude is derived almost wholly from a single motive, that in the opera typifies the Holy Grail. Beginning softly in the ethereal regions of divided violins, it progresses downward through the orchestra with ever-increasing sonority, and at length in trumpets and trombones it reaches a mighty climax. A diminuendo brings a brief reminiscence of the opening.

#### Elsa's Dream from "Lohengrin"

Elsa has been falsely accused of the murder of her brother Gottfried, the rightful heir to the throne of Brabant. In accordance with the Medieval custom Elsa is enjoined to find a champion who will defend her cause in personal combat with Frederick. In the air sung at this concert the harassed maiden tells of a knight in shining armor who has appeared to her in a dream. This knight was, of course, Lohengrin, who soon comes upon the scene, sailing upon the River Scheldt in a tiny craft drawn by a stately swan. As interlude in Elsa's narrative the orchestra sounds the Grail motive upon which the Prelude to the opera is built. For Lohengrin, it must be remembered, was the son of Parsifal, ruler of the Knights of the Grail on Monsalvat.

#### Overture to "Rienzi"

"Rienzi" was Wagner's first opera of importance, though it was his fourth endeavor in that field of composition which he was later to bring to such a pinnacle of excellence. The music of "Rienzi" gives little hint of the mature Wagner, but the Overture, largely by virtue of its impressive Introduction, has held its place in the concert-room. Although now out-moded and discarded, no opera of Wagner's received greater acclaim than did "Rienzi" at its first performance in Dresden on October 29th, 1842. And in his autobiography Wagner tells us that no subsequent performance of any of his operas ever brought him a thrill of excitement so keen as that which he experienced on this occasion.

#### Siegfried's Rhine-Journey from "The Dusk of the Gods"

In "The Dusk of the Gods", the final music-drama of the cycle of "The Niebelung's Ring", Siegfried has already won his destined bride, Brunnhilde, and by her has been sent forth into the world to accomplish new deeds of heroism. The music in which Wagner depicts his hero's journey down the Rhine,—a journey that had so fateful a termination,—is in the epic vein that characterizes the whole score of "The Dusk of the Gods". In the orchestra may be heard the themes typical of the love of Siegfried and Brunnhilde, of Siegfried the hero and of the mighty river, the entrancing song of the Rhine-daughters, and finally the sinister theme of the Ring itself, the lust for which proved the God's undoing.

#### Wotan's Farewell and the Fire Scene from Act III of "The Valkyrie"

Daughters of Wotan, the Jupiter of Norse mythology, were Brunnhilde and her eight sister Valkyries. Children of Wotan, too, although mortal, were Siegmunde and Sieglinde, whose illicit love brings down upon them the wrath of Fricka, Wotan's spouse.

Though it grieves him mightily to do so, Wotan orders that Siegmunde be killed in the duel that he is to fight. Brunnhilde, whose affection for the erring pair outweighs her sense of filial obligation and obedience endeavors,—but vainly—to save Siegmunde from Wotan's thunderbolts. As punishment her stern sire decrees that she shall sleep upon a rocky height, to become the prize of the first man who comes upon her. Brunnhilde pleads that she may be surrounded by a barrier of fire, so that only a hero who knows no fear will dare to approach her. To her importunities Wotan yields. Holding in his arms his daughter whom he truly loves, Wotan then bids her a long and passionate farewell. She sinks unconscious on his breast, and Wotan lays her gently on the rock that for twenty years is to be her couch. With a long kiss upon her eyes he deprives her of her divinity, he closes her helmet, covers her body with her shield, and sorrowfully leaves her. But before he departs from the mountain he calls upon Loge, God of Fire, to rear the wall of flame that is to encircle the sleeping Valkyrie.

The STEINWAY is the official piano of the People's Symphony Orchestra



BOSTON TRANSCRIPT  
Jan. 11, 1932

BOSTON GLOBE  
Jan. 11, 1932

BOSTON POST  
Jan. 11, 1932

## Wagner from the People's Players

THE People's Symphony Orchestra yesterday afternoon gave a concert devoted entirely to the works of Richard Wagner. Frances Foskette, soprano, and Walter Kidder, baritone, assisted. The concert was the first since the attempts to give evening concerts at the Boston Garden. Though the attendance was good, it did not fill Jordan Hall. And there was no evidence that any possible prestige gained by the Boston Garden concerts increased yesterday's attendance. A Wagner concert is in itself a popular thing in Boston, and together with the presence of two well-known and well-liked singers, was sufficient to account for the number of those present.

The orchestral part of the program began with the Prelude to the third act of "Lohengrin," continued with the Prelude to the first act, the Overture to "Rienzi," the music called "Siegfried's Rhine Journey" from "Götterdämmerung." Miss Foskette sang Elsa's dream out of "Lohengrin." Mr. Kidder took the various vocal parts in Wotan's farewell and the Magic Fire scene out of "The Valkyrie." Together these number made another of the short programs which the orchestra had an occasion to favor—not over an hour and ten minutes in length.

The concert proceeded in the manner that has long since become known to patrons of this orchestra and has many times been described in these columns. The more vigorous music had in it much that was admirable. The compelling sweep which so thoroughly characterizes the prelude to "Lohengrin's" third act, yesterday carried all before it; and gentler measures came pleasingly and well in the frame that surrounds them. The Overture to "Rienzi" followed similar course. The long swelling trumpet tone the only leading motif of a single note in the whole musical literature, the gay and bright rhythms, the tuneful melodies, now ardent, now cheerful, each came in proper place, each was well characterized, together joined into a well-formed, vital whole. The Prelude to "Lohengrin" in degree shared these excellencies, but in degree only. Stripped for the most part brought the fine shimmering tone so essential to this work.

But the sustained qualities came with something less than the ease which creates entirely the desired illusion. Mr. Stone, for his part, built up a noble climax. And the feeling of mystic exaltation, the glowing radiance which one has learned to expect from this prelude, was mostly lacking. Besides, there were a few of the minor accidents which these performances seem unable entirely to avoid. These accidents were more numerous in the music from the "Ring" and from "The Valkyrie." None, these selections seemed somewhat less well conceived. One missed emphasis upon certain important motives; and the progressive course of the music shifted somewhat the usual succession of climaxes and intervening sections.

Miss Foskette, evidently governed to represent a modern Elsa, sang pleasingly and intelligently the music of the dream. Her voice is however more of a contralto like fullness than one usually associates with the character of Elsa. The large resonance of Mr. Kidder's voice made an admirable Wotan.

## People's Symphony Orchestra

Thompson Stone selected music by Wagner for the fifth concert this season by the People's Symphony Orchestra yesterday afternoon. There were two excerpts from "Lohengrin"—the Prelude and the introduction to the third act, the overture to "Rienzi" and "Siegfried's Rhine Journey" music from "Götterdämmerung." Frances Foskette, soprano, sang the air from "Lohengrin" known as "Elsa's Dream." Walter Kidder, baritone, was soloist in Wotan's farewell and the Magic Fire scene from "Die Walküre."

Such a program is exacting and very taxing for even the best of orchestras. It places upon players an immense physical burden, and upon a conductor the obligation of interpreting music complex in structure and alive in breath.

It is greatly to the credit of yesterday's players that, save for occasional lack of unanimity and slips from true intention, all the selections were played well. To Mr. Stone is due commendation for his careful and lucid conducting, well-kept tempo, and for interpretations which were both correct and broad in scope.

Miss Foskette has a very beautiful voice, one of good size and potential dramatic power, but marred at present by an unstraining of emission that is almost vulgar. With the physical defect in her tone production eliminated, it is probable that she could be heard to advantage on the opera stage.

Mr. Kidder did excellent work in Wotan's long and arduous farewell to his beloved Brunnhilde. Mr. Kidder's voice is agreeable, and his singing good but for the fact that many tones, especially in the middle "register," are placed too far back and are thick and "throaty" in quality.

It is the fashion among some nowadays to disparage Wagner, to call him noisy and vulgar, "romantic" and old-fashioned. He is noisy oftentimes, he is superbly "romantic," and, in the light of present-day musical styles, old-fashioned. Yet, who since has rivalled his fertility of thematic invention and development, his usually feeble fitting of music to text, and his irrepressible epic breadth and force? He wrote some inferior music, too, as have many composers otherwise great, but he still retains his place in musical history as the man who carried dramatic music and the music drama to their greatest heights.

The next People's Symphony concert will be played Jan. 21. The program will include Beethoven's fifth symphony and Bruch's G minor violin concerto. Anton Wittek will be soloist.

## PEOPLE'S GIVE ALL WAGNER

Series at Jordan Hall  
Resumed Under  
Stone

BY WARREN STOREY SMITH

The concerts of the People's Symphony Orchestra at Jordan Hall, temporarily abandoned while that band, under the name of the Civic Symphony, gave concerts at the Boston Garden, were resumed yesterday afternoon. For this concert Thompson Stone, who continues as conductor, had prepared a programme wholly of music by Richard Wagner that attracted an audience of good size, though one that by no means taxed the capacity of the hall.

## VOICES ASSIST

In two numbers on yesterday's list the orchestra had vocal assistance. Frances Foskette, soprano, sang Elsa's Dream from "Lohengrin" and Walter Kidder, baritone, Wotan's Farewell from "The Valkyrie" to which the orchestra added the Magic Fire Music that concluded the music drama. The remaining pieces were the prelude to the first and third acts of "Lohengrin," the overture to "Rienzi" and Siegfried's Rhine Journey from "The Ring of the Gods."

With "Rienzi" at one extreme and with "Die Walküre" and "Die Götterdämmerung" at the other, the conductor and orchestra fared better than the third act excerpt. In the "Lohengrin" Vampel and in Elsa's narrative and the prelude but the players upon euphony put the band in a light that was hardly flattering to it, whereas the robust, broader music of the Brunnhilde early over and of the silent music drama proved distinctly less revealing of total defects and more responsive to the subtlest touch of musician and band, energy and vigor. Here Mr. Stone and his men achieved broad effects, by no means unimpressive, but with certain telling points.

Miss Foskette and Mr. Kidder sang in a way that was not without effect. Of the two, Mr. Kidder's voice, with the more authority, the more resolute and expressive tone, the greater understanding, both singers, were deservedly applauded.

Conductor

# PEOPLE'S SYMPHONY ON RADIO SUNDAY

First of Six Concert Programs  
Will Be Broadcast

The inauguration of the People's Symphony orchestra on the air will take place Sunday at 2:15 P. M. The concert will be broadcast through station WBZ, direct from Jordan Hall, as will five other concerts.

The first concert which will be broadcast next Sunday will be followed by others Feb. 8 and 22, March 8 and 22 and April 12. Thompson Stone, conductor, will speak between the selections on various musical subjects in keeping with the program.

The orchestra, organized in 1919, is made up entirely of members of the Boston Musicians' Union. Exceedingly low prices are charged for admission in order that persons of moderate means may enjoy good music.

Recently a committee was formed to stabilize the orchestra and put it on a permanent basis. The committee includes: Francis H. Cummings, president; Robert Winsor, Jr., treasurer; Roland M. Baker, Mrs. John W. Barto, Richard L. Bowditch, F. Elliot Cabot, George W. Chadwick, Frederick S. Converse, Roy R. Gardner, C. Hartley Guild, Mrs. J. Mott Halliwell, Oegee Lewis, Jr., Mrs. Henry Mason, James J. Phelan and Miss Catherine Smith.

THOMPSON STONE

at the neighboring Jordan Hall the People's Symphony Orchestra, led by Thompson Stone, was presenting a program consisting of a sonata for string orchestra by one Pietro Castrucci, 18th century Italian, Beethoven's fifth symphony, Bruch's G minor violin concerto, and the overture to Smetana's "Bartered Bride." Anton Wittek was soloist in the concerto.

The performance, so far as we heard it, had the merits and virtues of previous concerts by this organization. It was inevitable, however, to speculate on the reason why more than three score of men, banded together for serious music, should be able to attract less than a third as many as heard Mr. Karolik, aided only by his accompanist, at Symphony Hall.

*American*

## The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, Manager



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

### People's Symphony Orchestra

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Mr. Thompson Stone conductor, gave the sixth concert of the present series. Mr. Anton Wittek, violinist, was the assisting artist and the program comprised a Sonata for String Orchestra by Castrucci, the Beethoven Fifth Symphony, Bruch Concerto in G minor and the Overture to "The Bartered Bride" by Smetana.

The name of Pietro Castrucci may be new to the majority of those comprising an audience at an orchestral concert, but when one remembers that the composer was a pupil of Corelli and a contemporary of Handel, the naive measures of his sonata fall pleasantly upon the ear, although it would seem that a more accurate nomenclature might be "suite" for string orchestra. The several movements are played without pause (or so they were performed yesterday) and despite an occasional shift in time, they gave the effect of a continuous piece, broken by what might be termed a "dramatic pause." Yet it is not quite conceivable that the composer so intended his piece to be played, since he wrote measures which were obviously destined to be taken "grazioso," "allegro vivace" and "andante." Taken thus, the sonata would have become a significant piece of orchestral writing, especially in the first and last movements, when an unexpected change of key recalled the equally unexpected key shift in the Ravel "Bolero." However, the work gave the string section of the orchestra an opportunity to give an excellent account of itself.

It is pleasant to chronicle an improvement in performance among the woodwinds and brass, especially noticeable in the presentation of the Beethoven Fifth. One may deplore the ineffectuality of tempi and an occasional point at which the orchestra got out of hand, yet in no wise belittle an acceptable performance as a whole. To one listener at least, the jolly overture to Smetana's opera was given a more consistent reading. The orchestra also gave a good account of itself in the accompaniment to the Bruch concerto, at the conclusion of which Mr. Wittek was recalled many times by an enthusiastic audience.

*Jan 24, 1932*

*Antor*

# SIXTH CONCERT

SUNDAY AFTERNOON, JANUARY 24th, 1932

ASSISTING ARTIST

ANTON WITEK, *Violinist*

## PROGRAMME

Sonata for String Orchestra	.	.	.	.	<i>Castrucci</i>
Symphony No. 5	.	.	.	.	<i>Beethoven</i>
Allegro con brio					
Andante con moto					
Scherzo (leading to)					
Allegro finale					

## INTERMISSION

Concerto for Violin and Orchestra, No. 1, in G minor					<i>Bruch</i>
Allegro					
Adagio					
Finale: Allegro energico					
Overture to "The Bartered Bride"	.	.	.	.	<i>Smetana</i>

## NEXT CONCERT

SUNDAY AFTERNOON, FEBRUARY 7th, AT 3:15

ASSISTING ARTIST

MARGARET MACDONALD, *Pianist*

Symphony in D minor	.	.	.	.	.	<i>Franck</i>
Concerto in C major, for Piano and Orchestra	.	.	.	.	.	<i>Mozart</i>
Ethiopian Rhapsody	.	.	.	.	.	<i>Hosmer</i>
Overture to "Le Roi d'Ys"	.	.	.	.	.	<i>Lalo</i>

## PROGRAMME NOTES

### Sonata for String Orchestra

Pietro Castrucci

(Born at Rome, 1689; died at Dublin, 1769.)

Pietro Castrucci, a pupil of Corelli and a distinguished violinist himself, played first violin in Handel's London opera orchestra. He had a special reputation as a performer on the "Violetta Marina," an instrument of his own invention.

### Symphony No. 5, in C minor, Opus 67

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

According to popular legend Beethoven, when asked the meaning of the motive of four notes with which the first movement of the Fifth Symphony begins, replied, "Thus Fate knocks at the door." Whether or not this explanation of the theme's significance be the true one, there is no denying its accuracy as a characterization both of the motive itself and of the movement that is almost wholly based upon it. It is difficult here to decide which to admire the more, the might and vigor of the composer's thought or the technical skill that reared so imposing a structure upon so simple a foundation.

Each movement of the "Fifth" is a masterpiece of its kind, and in the Andante con moto (in form a theme and variations) Beethoven achieved a warmth of melodic utterance and a spiritual fervor wholly without precedent in symphonic music.

A daring stroke for its time, was Beethoven's leading of the Scherzo directly into the Finale, and yet more remarkable than the device itself is the manner in which the connection between the movements is established. Over a pianissimo drum-roll, C, there is sounded softly the chord of A-flat major, and little by little the orchestral tone gathers volume till with a majestic outburst is sounded the chief theme of the Finale. For a time the progress of this March is halted by a return of the Scherzo, then once more asserting itself it makes its triumphant way to a sonorous end.

### Concerto for Violin, No. 1, in G minor, Opus 26

Max Bruch

(Born at Cologne, January 6, 1838; died at Friednau, Berlin, October 3, 1920.)

Although Bruch had still fifty-four years of life ahead of him when this Concerto was completed—and most of them were extremely productive years—it is today the most significant of his compositions. Furthermore, it is in all likelihood the one upon which his fame will eventually rest.

The first movement—entitled by the composer Vorspiel (Prelude)—is in the nature of a fantasia, by turn sombre, tender and passionate. The succeeding Adagio has for its main subject a theme of marked beauty, which has done much to give the Concerto its great popularity with players and audiences. The difficult yet effective "double-stops" and brilliant passage-work of the Finale have likewise served to endear the piece to virtuosos.

ANTON WITEK, eminent violin soloist and teacher in New York and Boston, is well-known to audiences of the People's Symphony Orchestra through previous appearances here. He is concertmaster of the Brooklyn Symphony Orchestra, and in former years has held the same post with the Berlin Philharmonic, and the Boston Symphony Orchestra.

### Overture to "The Bartered Bride"

Bedrich Smetana

(Born at Leotomischl, Bohemia, March 2, 1824; died at Prague, May 12, 1884.)

Like Beethoven, Smetana, greatest of the Czech composers, suffered the tragic affliction of deafness, and like Schumann and Hugo Wolf ended his days in a madhouse. Yet save in his autobiographical string quartet "From My Life" Smetana's music reveals little trace of physical or mental suffering. Surely nothing could be more exhilaratingly high-spirited than the Overture to "The Bartered Bride," most celebrated of his operas.

The second of Smetana's operas in the order of composition and the only one of them specifically light in character, "The Bartered Bride" was produced at Prague on May 30, 1866. Since that time it has been heard in every country in which opera flourishes.

The Overture begins with a lively theme announced in strings and woodwind against fortissimo chords in the brass. This subject is soon made the basis of a spirited and exciting fugue. In an ensuing passage for full orchestra there is announced a subsidiary theme that assumes much importance in the later course of the piece. The racing, breath-taking coda is a test of orchestral virtuosity.

The STEINWAY is the official piano of the People's Symphony Orchestra





## Back to the People And Their Players

THE concert of the People's Symphony Orchestra yesterday offered four numbers. Franck's Symphonies in D minor, Mozart's Concerto in C major for Piano and Orchestra; the air from Lalo's Suite in D, commonly known to violinists as the "Air for the G string"; the overture to Lalo's "Le Roi d'Ys." It is a long time since the People's Symphony Orchestra have introduced a feature more interesting in its general circumstances than the playing of Mozart's concerto. To begin with, the concerto was played by a sixteen-year-old girl—according to the program notes, secondly the girl's father, who happens also to be the concert master of the orchestra, acted as conductor through the concerto. Miss Miss Margaret MacDonald and Mr. Frank MacDonald, so to speak, kept a concerto in the family professionally these two carried the thing through. One would not have suspected in the least the degrees to which this was a family affair had not the program note explained. Especially at the end was this true, when daughter gravely approached father to shake his hand, entirely after the manner guaranteed to be correct by a thousand concert-playing pianists.

But not only was the playing of this concerto a "human interest" occasion—even though its genuine interest tended inevitably to be overshadowed thereby, Mr. MacDonald, having reduced his orchestra to Mozartian proportions, conducted competently, with light hand and transparent touch. Further, obviously knowing well his daughter's way with the concerto, Mr. MacDonald kept close and serious—and lest anything should occur to mar the soloist's performance, and no such thing did occur. So that for once, Mozart came orchestra-light textured, yet with a buoyant elasticity against which Miss MacDonald's playing shone like a jewel in a worthy setting. A lushy scene remarked aptly during the Intermission, "She's gone a long way in sixteen years," to which one adds an unreserved "Amen." Nor does one need to consider the sixteen years as much qualification upon the quality of the performance. For here was a technique well-formed, light, sparkling. With it came most phrasing, transparent, pulsing, fondling of larger rhythms that spoiled no small degree of maturity. To a first and last movement one thus was glad to give unqualified and even enthusiastic assent. The slower middle movement, just as competent, on the other hand seemed to move by telling middle rather than from the warm glow of transmitted emotion. Here, and here only, immaturity took its toll. But even here, with an interpretative scheme as well learned as this one obviously was, the intellectual side of the work thus perfectly in hand, one may confidently trust the years to fill in with something more deeply grounded.

As to the orchestral part of the program, one can sum up by saying that with a single exception, the standard established two weeks ago was faithfully kept. That single exception was a horn player, about two weeks ago, who has more than once in the past, merited performances, who yesterday at a most crucial point in Franck's symphony made where when he should have been making music.

Otherwise Franck's symphony received performance which held one's interest, gave a degree of pleasure even to the casual listener, was entirely affordable for the public for which it is intended. Anyone hearing Franck for the first time, heard him fairly, adequately, at times brilliantly. These serious, themes lyrically exalted, humming scherzo-strings finale with triumphant brass, well-paced and dandy colored English horn, joyous rhythms and well-colored orchestral timbres, all yesterday received their due from Mr. Stone and his men.

Much the same can be said of Bach's air and Lalo's overture. There was no hint of stiffness in the long flowing melodic line which violinists love to play. Well moulded were its contours, well placed its climactic points. If one were to imagine advance with it, it would be principally in the direction of more glowing violin color. Lalo's overture, full of many strong and compulsive moments proved fitting climax to the afternoon.

A. H. M.

## The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, Manager



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

Transcript

1932

# SEVENTH CONCERT

SUNDAY AFTERNOON, FEBRUARY 7th, 1932

ASSISTING ARTIST

MARGARET MACDONALD, *Pianist*

## PROGRAMME

Symphony in D minor . . . . . *Franck*

Lento: Allegro non troppo  
Allegretto  
Allegro non troppo

Concerto in C major for Pianoforte and Orchestra . . . . . *Mozart*

Allegro maestoso  
Andante  
Allegro assai

## INTERMISSION

Aria from "Suite in D" . . . . . *Bach*

Overture to "Le Roi d'Ys" . . . . . *Lalo*

STEINWAY PIANO USED

## NEXT CONCERT

SUNDAY AFTERNOON, FEBRUARY 21st, AT 3:15

ASSISTING ARTIST

MLLE. RENÉE NIZAN

Symphony in D major, No. 2 . . . . . *Brahms*

Overture in Olden style on French Noels . . . . . *Philip James*  
(First performance in Boston)

Concerto in D minor for Organ and Orchestra . . . . . *Guilmant*

## Symphony in D minor

(Born at Liege, December 10, 1822; died in Paris, November 8, 1890.)

Cesar Franck

If any of the numberless pieces in this form produced during the last half of the nineteenth century deserves place besides the greatest of Beethoven's, surely such honor must be accorded this monumental Symphony that crowned the life work of its composer.

So far was Franck's music in advance of his time that but few understood the piece when it was first publicly performed, by the Société des Concerts du Conservatoire, on February 17, 1889. In his illuminating study of the master who was his teacher and the teacher of many another French composer of distinction, Vincent d'Indy gives a vivid picture of that memorable premiere. To quote M. d'Indy's concluding words concerning it: ". . . on his return from the concert his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

Aside from his notable experiments in the domain of harmony, Franck's greatest contribution to the technical development of music was his invention of the so-called "cyclic form," whereby the several movements of a symphony, quartet, sonata, or similar composition, are unified by the recurrence in later movements of themes previously used. Thus in the third and final movement of this, Franck's only Symphony, we find the theme from the first movement which M. d'Indy has called the motif of Faith, and we find also the broad melody for English Horn with which the second movement began.

## Concerto in C Major for Pianoforte and Orchestra

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756, died at Vienna, December 5, 1791.)

Mozart wrote twenty-five concertos for a single piano with orchestra, of which this is number 467 in the catalogue of Koechel. Completed at Vienna in March 1786, this Concerto was played with the composer at the piano, at a benefit concert in a theatre. The sum of 599 florins was received "which we had not expected, as the list for his (Mozart's) subscription concerts numbers 150 persons, and he has often played at other people's concerts for nothing," to quote a letter written shortly after the performance.

This Concerto in C major is rich in striking harmonic detail, and in fine and original sound effects.

FRANK MACDONALD, Concertmaster of the People's Symphony Orchestra, who will conduct the Mozart Concerto, is well-known to Boston music-lovers as a violin soloist and teacher of reputation.

MARGARET MACDONALD, daughter of the Concertmaster, has appeared as guest artist with prominent music clubs with marked success. She was born at Wollaston, Massachusetts, sixteen years ago.

## Aria from "Suite in D"

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

The Suite, from which this aria is taken, is one of four which were probably composed during Bach's stay at Coethen, (1717-1723). He did not himself use the term "suite" for these compositions, but used instead the word "ouverture."

The aria from the "Suite in D," (No. 3) is for strings only, and is undoubtedly the piece of music by Bach that is most familiar to audiences throughout the world, for the transpositions of it for violin and pianoforte, 'cello and pianoforte, and for organ are in the repertoire of all amateurs and virtuosos.

## Overture to the Opera "Le Roi d'Ys"

Edouard Lalo

(Born at Lille, January 27, 1823; died in Paris, April 22, 1892.)

Lalo worked for more than a decade on "Le Roi d'Ys," the opera that finally and firmly established his fame as composer. He began the composition of this, his masterpiece in 1875, and three years later the original draft was finished; then, becoming absorbed in the writing of other music, he did not immediately proceed with the orchestration of his opera. But, in 1886, he returned to this latter score and thoroughly revised it. The piece was produced with great success at the Opera Comique in Paris on May 7, 1888, and it has since maintained its place in the repertory. In the season of 1921-1922 it was first heard at the Metropolitan Opera House in New York. The text of the opera, written by E. Blau, is based on the legend of the city of Y's that was buried beneath the sea.

The Overture, which has long been a favorite concert-piece, runs in four divisions,—a sombre Introduction, Andante, D minor, 3-4 time; a passionate Allegro, D minor, 2-2; an Andante, B-flat major, 6-4, with a prominent solo for the 'cello; and finally a return to the Allegro, with a brilliant coda in D Major.

The STEINWAY is the official piano of the People's Symphony Orchestra



c b 7

# The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, Manager



1931 - 1932

TWELFTH SEASON

JORDAN HALL  
BOSTON

## PEOPLE'S SYMPHONY ORCHESTRA

The People's Symphony orchestra, in Jordan Hall, gave yesterday afternoon their eighth concert of the present season. The following was the program: Brahms, Symphony No. 2 in D major; Philip James, Overture in Olden Style on French Noels (first performance in Boston); Gullmunt, Symphony No. 1 in D minor for organ and orchestra; Mile. Rente Nizan, organist, was the assisting artist; Thompson Stone conducted.

An organ concerto—for Gullmunt's *Symphonie* is a concerto in its characteristic opposition of solo instrument and orchestra—is a rarity in these days. In view of the archaistic tendencies of contemporary composers, the time is perhaps ripe for a renaissance of the organ in its true character, as a contrapuntal solo instrument par excellence. But it is unlikely that organ concertos like those of Gullmunt will again be written.

Between orchestral and organ sonatas, there seems to be not merely contrast (which is thoroughly desirable) but antagonism like the clashing of certain closely related tints. Gullmunt's writing for his instrument in the *Symphonie* played yesterday does not neglect its contrapuntal possibilities, but exploits still more its brilliance in passages that recall the toccatas of the eighteenth-century masters. Its majestic strength, its delicacy and pathos. It has themes which begin by resembling Cesar Franck's, but end banally. Mile. Nizan is a pupil of Louis Vierne, the well-known organist of Notre Dame in Paris, who is himself a prolific composer, performed the work in a manner which brought her a well-deserved abundance of applause. The young lady—18 years of age—has not only excellent agility and apparently a sure command of the resources of her instrument, but plays intelligently and sensitively. The well-written orchestral part was excellently performed.

Philip James' overture uses two ancient French motifs as thematic material, expounds them with a certain archaism of harmony, and erects on this foundation a lively orchestral piece which largely fulfills its promise of being "in the olden style"—namely, that of the late 18th century. Skillfully written, it was well received.

Brahms' second symphony, the D major, with its rich lyricism and its undercurrent of deep seriousness—it has been called a tragic idyl—was given a creditably warm and confident performance. There was roughness or perfunctoriness here and there, a lack of neat co-ordination places where important strands of the orchestral web were neglected or left dangling in mid-air, one or two tumbling entries of the brass for which Mr. Stone's efforts to give necessary cues appeared partly responsible. Yet in spite of these and other flaws, it was a performance which—well strident which this orchestra, though handicapped by inadequate rehearsal, has made. Especially in the allegretto and the final allegro was the improvement manifest. There was much applause.

At the next concert, which will take place Sunday, March 6, Miss Ethel Hutchinson, pianist, will play the solo part of Liszt's E-flat concerto. S. S.

Herold

Feb 21, 1932

# EIGHTH CONCERT

SUNDAY AFTERNOON, FEBRUARY 21st, 1932

ASSISTING ARTIST

MLLE. RENÉE NIZAN, *Organist*

## PROGRAMME

Symphony No. 2, in D major . . . . . *Brahms*

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirito

## INTERMISSION

Overture in Olden Style on French Noëls . . . . . *Philip James*

(First performance in Boston)

Symphony No. 1 in D minor for Organ and Orchestra *Guilmant*

Largo e maestoso: Allegro

Pastorale: Andante quasi allegretto

Allegro assai

## NEXT CONCERT

SUNDAY AFTERNOON, MARCH 6th, AT 3:15

ASSISTING ARTIST

ETHEL HUTCHINSON, *Pianist*

Miss Hutchinson will play the Liszt Concerto in E flat

(Remainder of program to be announced)

## PROGRAMME NOTES

### Symphony No. 2 in D major, Opus 73

**Johannes Brahms**

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This Symphony received its first performance on December 24, 1897, at Vienna. Its relatively light and songful character,—particularly in the first and third movements,—disappointed certain of the composer's admirers, who had expected something more serious and imposing, more in the spirit of the monumental symphony that had preceded it.

Almost Mendelssohnian in its suavity is the initial theme of the first movement (Allegro non troppo, 3-4 time). Violins play a subsidiary theme, fluent and graceful, and the 'cellos and violas announce the second subject, a warm melody in F-sharp Minor. This material is duly developed and repeated. The Coda flows into new songfulness, as though Brahms must perforce write yet another tune while the lyric mood was on him.

With the succeeding Adagio non troppo (B Major, 4-4 time), Brahms' geniality temporarily deserts him. For some, this movement is cryptic and obscure. To the composer's biographer, Dr. Hermann Deiters, the purport of the music seems clear, and he thus analyzes and describes it:

"First comes a short introduction consisting of a melodic motive given out by the 'cello, then from the wind instruments a distant foreboding call, to which the cantilena trembling, and ever recommencing, seems to be listening in fear. We believe that in this strange, original movement, whose fine sonority and variety of rhythms are impregnated with a legendary spirit, the composer has intentionally striven to express the hesitation and fearfulness experienced on beholding a weird apparition, which irresistibly entices and beckons us onward."

Nothing could be more outspoken, more transparent than the third movement. A waltz-like theme in G Major (Allegretto grazioso) is sung by wood-wind. From this melody is derived a fleet interlude (Presto ma non assai, 2-4 time). The dance melody is repeated, and there is another contrasting section, in lively 3-8 rhythm. The initial theme, more elaborately treated, brings the end.

In the final Allegro con spirito, Brahms has written music that is lusty, open-hearted, full of the joy of living. The movement is in sonata-form, based on two main themes: the first is announced immediately by the strings; the second, a more lyrical melody in A Major, is sung by the violins and repeated by flutes, oboes and bassoons in three octaves.

### Overture in the Olden Style on French Noels

**Philip James**

(Born at New York City in 1890)

The overture on French Noels is constructed on thematic material based on two ancient Noels, "Venez, Divin Messie" and "Rejouissez-vous, Divine Marie." In no sense, throughout the work, does the composer strive to write in the modern idiom, but simply to give modern color and spontaneity to a composition in strict classic form with the aid of two charming French carols.

### Symphony No. 1, in D Minor

**Félix Alexandre Guilmant**

(Born at Boulogne, France, March 12, 1837; died at Meudon, in 1911.)

This splendid symphony is generally regarded as Guilmant's finest work. The first movement opens with at stately Largo, leading directly into the Allegro, the first theme of which is given out by the pedals alone, then by the full organ. A second theme follows, forming a decided contrast to the first. The second movement is exceedingly quaint and reposeful, and a happy effect is produced by the interpolation of the distant strains of a chorale. The final movement is written with great vigor and forms a brilliant and highly effective end to the work.

MLLE. RENEE NIZAN, eighteen years of age, is very well-known Abroad for her Organ Recitals. On coming to this country, she was first heard in Canada,—giving 49 recitals in 50 days. She has already given over twenty concerts in New England, and is soon beginning a tour of the United States. Upon its completion, she will return to France by way of Canada, where she has been booked for twenty additional concerts.

Mlle. Nizan was born in Paris, and is a pupil of Louis Vierne, Organist at Notre Dame.

The STEINWAY is the official piano of the People's Symphony Orchestra



# PEOPLE'S GIVE FINE CONCERT

## Young French Virtu- oso the Soloist in Organ Part

BY WARREN STOREY SMITH

The concert of the People's Symphony at Jordan Hall yesterday afternoon may be set down as one of the most satisfactory that this orchestra has given in recent seasons. And this is said in full recognition of certain shortcomings in performance, certain defects in the music performed.

### ORGANIST AS SOLOIST

If not one fully to satisfy the most exacting Brahmsite, the performance of Brahms' Second Symphony, with which the concert began, was yet one to give an excellent idea of the music to the members of the too scanty audience. There was a warmth of tone and of expression in the playing of the first movement that Mr. Stone and his men have not always displayed. The inward nature of the Adagio, so difficult to disclose, was hardly revealed yesterday; the Allegretto might have had a more convincing climax, the finale, a more impressive climax, and all that was just said of the performance in general still holds true.

The rest of the music of the afternoon was unfamiliar. An actual novelty was Philip James' "Overture in Olden Style on French Nooks" while Gullmant's First Symphony for Organ and Orchestra, the remaining number, had gone long unheard here. Mr. James, who, the programme notes tell us, was born in New York city 42 years ago, has made here an unimpeachable yet thoroughly ingratiating place. His music, often brilliant in effect, breathes a fraternal spirit in keeping with the thematic material upon which it is based, and is the proper contrasting note of solemnity entirely absent. The score shows excellent craftsmanship and a secure handling of orchestral resources. This overture deserves to be termed refreshing, and yesterday's audience obviously enjoyed it.

The interest in Gullmant's Symphony lay not so much in the music itself, for much of it seems today dull and academic, as in the performance of the organ part by Renee Nizen, French virtuosa of that instrument, still in her 20th year, who played yesterday with a clear-headedness, a calm and easy mastery of the many technical problems that confronted her, and a sound musical instinct that her male confreres, of whatever age, might well respect and even envy. Warm applause greeted her achievement.

### JORDAN HALL

#### People's Symphony Orchestra

Gullmant's first symphony, in D minor, for organ and orchestra was perhaps the outstanding item on an interesting program played by the People's Symphony Orchestra yesterday. Organ music nowadays—in this city at least—is to be heard chiefly in churches, either as part of religious services, or in recitals. Only rarely does an organist play a recital in a Boston concert hall; even more rarely does one appear with an orchestra to perform a major work. It is distinctly an "event," therefore, when such music is played here.

The soloist yesterday was Miss Renee Nizen, an eleven-year-old organist from Paris. Miss Nizen studied under Louis Vierne, organist of Notre Dame, and, at the age of 14, won considerable approval for her work when she played on the great organ in the Trocadero.

Her work was excellent. It should be borne in mind that an organist, probably more than any other instrumentalist, faces a great problem in playing on an instrument to which she is unaccustomed, because organs differ in mechanical details and in clarity of action.

Miss Nizen seemed to have familiarized herself quite well with the idiosyncrasies of the Jordan Hall organ. She played clearly, with apparent full control of the crescendo and diminuendo pedals, with felicity and transparency of registration. Her phrasing was expressive and heightened the nobility and grandeur of Gullmant's work.

This symphony—or should it be called a concerto, perhaps—contains some very interesting and moving music. The stimulating counterpart of the first movement, together with the gorgeous and arresting beginning, the flowing, sentimental melody of the second, and the vigorous bravura passages of the final section, command attention from beginning to end.

Brahms' second symphony, and Philip James' Overture in Olden Style on French Nooks were the remaining numbers.

The overture, which was played for the first time in Boston, is written in strict classic form, and consists chiefly of manipulation and development of two old French Christmas carols. In harmony and instrumentation, however, it is to a slight extent modern in treatment.

Mr. Stone led a spirited performance, commendable for orchestral suavity and clarity, although some intricate string passages were accomplished with less than desired exactness. The overture is bright; it is stimulating, it is always gay. But in spite of these qualities, little of its music is unusual or salient.

A good sized audience gave evidence of having enjoyed the music very much, especially Miss Nizen's fine playing. The next concert, to be given March 6, Ethel Hutchinson will be soloist in Liszt's E-flat piano concerto.

People's Symphony Orchestra Sunday afternoon in Jordan Hall, the People's Symphony Orchestra gave the eighth concert of the present series. Mr. Thompson Stone conducted, and Miss Renee Nizen, organist, was assisting artist. The program: Brahms Symphony No. 2 in D major; Philip James, Overture in Olden Style on French Nooks (first performance in Boston); Gullmant, Symphony No. 7 in D minor for organ and orchestra.

A Brahms symphony is rather a large order for the People's Symphony Orchestra. That it succeeded in holding the interest of its listeners is a tribute to the improved powers of both conductor and men. The Overture by Mr. James proved instilling music. It is firmly knit, does not test the patience of the listener with harmonic progressions out of keeping with the text (composed of two French Noels, "Venez, Divin Messie," and "Rejoignez-vous, Divine Marie") nor does it continue to speak after the tale is told.

Miss Nizen easily sustained the good reports which had preceded her. Although only 18, she has a beautiful legato on the pedals. Her keyboard articulation is unusually clear and her command of registration is remarkable. With a self-possession born of knowledge, she plays quietly and easily. The audience, though not large, was extremely enthusiastic and recalled Miss Nizen many times.

G. M. S.

Monitor

Globe

Post

# PEOPLE'S AT JORDAN HALL

Ethel Hutchinson Piano  
Soloist With Orchestra

BY WARREN STOREY SMITH

In the whole the concert of the People's Symphony Orchestra at Jordan Hall yesterday afternoon was not among the most successful of the present season, although the performance of Chadwick's Overture, "Melpomene," with which the programme opened, promised well. The piece itself, while greatly esteemed by many admirers of the composer, is less characteristic, less individual than certain pieces which he was destined to write later, but it is effective orchestral music in the less, and Mr. Stone and his men gave an eloquent performance of it, one in which the tragic spirit of the music was well brought out and one that displayed to excellent advantage the orchestra's stout qualities.

No doubt conductor and orchestra did what might be done for the evening two dances from the Hindu opera, "Candide" of A. Goring Thomas, now virtually forgotten, though the composer who flourished during the latter half of the 19th century. But the music itself is more commonplace pseudo-Orientalism, a sort of watering of the ballet music from Rubinstein's "Dumka." To the Dances of Thomas succeeded another piece inspired by the East, the air "Il est doux, il est bon" from Massenet's "Hérodiade," the sugary measure of which were sung by Marguerite Porter with a voice hardly adequate to the task and with but little sense of dramatic style.

For the rest the concert included the first "L'Arlesienne" suite of Bizet, of which the Minuet and Adagio were played more effectively than the Prelude and the concluding Carillon; Liszt's Schottische Piano Concerto given competently but undistinguished performance by Ethel Hutchinson; and finally the familiar "Rakoczy" March from Berlioz's "The Damnation of Faust." The accompaniment to the Concerto was a bit ragged. Orchestra as well as soloist failed to impart to the music its proper aim. Its suitable brilliance and there have been more impetuous performances of Berlioz's March than that of yesterday. An audience which one more failed to fill the auditorium revolved conductor and orchestra cordially and lavished applause upon the soloist.

## JORDAN HALL

### People's Symphony Orchestra

Mr Stone chose a broadly representative program for the ninth concert this season by the People's Symphony Orchestra, presented yesterday at Jordan Hall. The name of George Whitfield Chadwick came first, with his "Melpomene" overture, a noble work, one of vigor, profundity, and originality. An active, tempestuous performance of it once again aroused the conviction that this work ought to grace symphonic concert programs more often than it does.

There were two soloists, the first of whom, Marguerite Porter, sang the soprano aria, "He Is Kind, He Is Good," from Massenet's opera, "Hérodiade." Miss Porter has a very clear and pure, but small lyric voice. She could not be heard above the orchestra in much of the aria yesterday, this was due both to over-sensitiveness on the part of the players, and to the physical dimensions of Miss Porter's voice. Her straightforward singing and agreeable tone, however, won her a very cordial reception.

Ethel Hutchinson played the solo part of Liszt's E-flat piano concerto. Miss Hutchinson, in a vigorous performance, was more successful in coping with the composer's formidable martellato octaves than with the allegro, with which the concerto abounds. She, too, was applauded enthusiastically.

Save what the 20th Century will in depreciation of Liszt's music, of his infatigable, gradation style, of his bombast, and of his oftentimes treacherous melodies, he still remains a musical giant of the century that passed. This concerto reveals his defects as well as his merits, yet it retains a structural majesty and an undeniable brilliance. One may not like Liszt, but it is impossible not to respect him.

The remaining numbers were two dances from the locally unknown opera, "Nadabada" of Arthur Goring Smith, an English composer of the latter 19th century; Bizet's first suite arranged from the music he wrote for Daudet's drama "The Woman of Arles," and Berlioz' "Rakoczy" march.

Much of the instrumental accompaniment in the Liszt concerto was played very well. The most brilliant and, save for one spot, most surely performed item of the afternoon was Berlioz's march, which contains a barbaric fire and spirit that will still catch one's breath.

The last concert by the People's Symphony this season will be given March 20. The "request" program comprises Tchaikovsky's "Pathetic" symphony, Wagner's "Masteringers" overture, and Cesar Franck's Symphonic Variations, in which Felix Sym will be soloist.

## The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, Manager



1931 - 1932  
TWELFTH SEASON

JORDAN HALL  
BOSTON

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Mar 6, 1932

# NINTH CONCERT

SUNDAY AFTERNOON, MARCH 6th, 1932

## ASSISTING ARTISTS

MARGUERITE PORTER, *Soprano*

ETHEL HUTCHINSON, *Pianist*

## PROGRAMME

Overture "Melpomene"	.	.	.	.	<i>Chadwick</i>
Two Dances from "Nadeshda"	.	.	.	.	<i>Thomas</i>
Aria, "Il est doux, il est bon" from "Herodiade"	.	.	.	.	<i>Massenet</i>
L'Arlesienne Suite, No. 1	.	.	.	.	<i>Bizet</i>
Prelude					
Minuet					
Adagietto					
Carillon					

## INTERMISSION

Concerto for Pianoforte, No. 1, in E flat	.	.	.	.	<i>Liszt</i>
Hungarian March, from "The Damnation of Faust"	.	.	.	.	<i>Berlioz</i>

*Mason and Hamlin Piano used*

## NEXT CONCERT

SUNDAY AFTERNOON, MARCH 20th, AT 3:15

## REQUEST PROGRAM

### ASSISTING ARTIST

FELIX FOX, *Pianist*

Symphony No. 6 in B minor (Pathétique)	.	.	.	.	<i>Tschaikowsky</i>
Variations Symphoniques	.	.	.	.	<i>Franck</i>
Overture to "Die Meistersinger"	.	.	.	.	<i>Wagner</i>

## PROGRAMME NOTES

### Overture, "Melpomene"

**George Whitefield Chadwick**  
(Born at Lowell, Mass., November 13, 1854; died in Boston, April 4, 1931.)  
Mr. Chadwick's Overture "Thalio," composed in 1882, bears the sub-title, "Overture to an Imaginary Comedy." It was the composer's intention to call "Melpomene," its companion-piece written four years later, "Overture to an Imaginary Tragedy," but the engraved score bears the simpler designation "Dramatic Overture." Few pieces by Mr. Chadwick have received wider or more persistent acclaim than has this close knit, passionately sombre composition. In the opening cry of the English horn over an ominous drum-role is sounded an unmistakably tragic note and the recurrence of this theme at the close of the piece, following immediately upon a shattering climax, is deeply moving.

### Two Dances from "Nadeshda"

**Arthur Goring Thomas**  
(Born at Sussex, England, November 21, 1850; died at London, March 20, 1892.)  
The opera "Nadeshda", from which Mr. William F. Frank has arranged the Ballet Music, was written in 1885, and has been performed many times in England, though according to available records, never in this Country. It is an opera in four acts, to a book by Sturgis, and had its first performance at Drury Lane, London, by the Carl Rosa Opera Company.

### Aria, "Il est doux, il est bon" from the opera "Herodiade"

**Jules Massenet**  
(Born at Montaud, France, May 12, 1842; died at Paris, August 13, 1912.)  
Massenet's four-act opera, "Herodiade" written to a libretto by Paul Miliet and Henri Gremont, was composed in 1881 at Brussels, and was given its first performance there on December 19, 1888.

### Suite drawn from incidental music to Daudet's "L'Arlesienne"

**Georges Bizet**  
(Born at Paris, October 25, 1838; died at Bougival, France, June 3, 1875.)  
Although Bizet wrote much other music, some of it of considerable value, his fame principally rests upon two works, "Carmen" and the incidental music to Daudet's Provencal drama, "L'Arlesienne."

The principal theme of the Prelude is a French folk-song, "The March of the Three Holy Kings."

A three-note figure, G-sharp, E, F-sharp, assigned to a stopped horn, persists throughout the Carillon, suggesting the tones of the bells.

### Concerto for Pianoforte, No. 1, in E-flat Major

**Franz Liszt**  
(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)  
Whatever the ultimate value that may be placed upon the compositions of Liszt, his place as one of the great innovators in the course of music's development seems firmly established. As harmonist he paved the way, not only for Wagner, but even for Debussy. He was the creator of a wholly new school of piano-composition and piano-technique, while in the matters of formal structure and thematic development he anticipated in remarkable fashion and degree many later methods and procedures. His two piano-concertos, for example, made a clear departure from tradition, and set the pattern for a swarm of subsequent compositions in that form. In the First Concerto, played at this concert, Liszt but followed the lead of Schumann in doing away with the elaborate orchestral introduction, but the welding together of several well-defined sections into a single unified whole was Liszt's own inventive achievement,—and one that has since been widely copied.

At the outset of this Concerto in E-flat the strings announce a decisive chromatic motive that, in one form or another, persists throughout the piece. New material is added and the opening section, Allegro maestoso, serves as a modified first movement. The ensuing Quasi Adagio, in B major, brings the conventional contrast, and a section marked Allegretto Vivace serves as Scherzo. An Allegro Animato, derived from the motto-theme, leads to an Allegro Marziale, of which the chief theme is a transformation of the songful melody of the Adagio. The brief concluding Presto brings again the motto-theme, in furious octave passages for the piano.

### Hungarian March, from "The Damnation of Faust"

**Hector Berlioz**  
(Born at Cote Saint Andre, France, December 11, 1803; died at Paris, March 8, 1869.)  
The dramatic cantata from which this excerpt is drawn was first produced at the Opera Comique in Paris in December, 1846.

In the first part of the piece, Berlioz took the liberty of transporting Goethe's hero to the plains of Hungary, presumably that he might incorporate into his music his brilliant version of a march said by him to be traditional in Hungary and very ancient, although the researches of Akos Laszlo, as quoted by Felix Borowski in the program book of the Chicago Symphony Orchestra, would seem to establish that the march was written by one Michael Barna, favorite musician of Prince Franz Rakoczy, who died no longer ago than the 18th century.

The STEINWAY is the official piano of the People's Symphony Orchestra



## In the People's Familiar Paths

IN some respects, the concert of the People's Symphony Orchestra in Jordan Hall yesterday afternoon was reminiscent of old times. An audience not so large as the capacity gatherings of the orchestra's heyday but considerably larger than these which have been reported within the recent past applauded ensemble musicians and soloists with frank enthusiasm. The program was an ideal one for the purpose and possibilities of the organization—mostly short, bright numbers, less familiar pieces from well-known composers, interesting numbers from neglected composers and familiar favorites from various sources. These included Chadiwick's Overture, "Melpomene," two dances from the opera, "Nadesha," by Arthur Goring Thomas, an air from Massenet's "Herodiade," "L'Arlesienne" Suite, No. 1, by Bizet, Liszt's Piano Concerto in E-flat, No. 1 and the Hungarian March from "The Damnation of Faust," by Berlioz.

In respect to the orchestral performance, the concert reached its highest point in the opening number, Chadiwick's Overture. To one who has not heard the orchestra for several months it appeared that the musicians played with unaccustomed spirit and fresh confidence in their technique. Something of the polonaise and waltz measures which the composer attempted to engender in the score actually sounded forth from quivering strings, ominous drum and portentous brass. Chadiwick wrought this music earnestly and skillfully from the material which was in his day at the service of every composer. In these chaotic times it retains its terse eloquence and unmistakable individuality. Chadiwick wrote music that was characteristic of himself and no other, despite the common tools which he found at hand. It is fortunate that such an organization as the People's Symphony exists to keep his name alive on the program. In this piece St. Stone's conducting was unusually flexible, emphatic and expressive.

For the remainder of the program, the two thumbing pluses by Arthur Thomas were of negligible significance and passed with suitably commonplace accent. The Suite from Bizet began with a few crisp measures and then dropped into a rather

ineffectual conversation of individual choirs, interspersed by resounding strokes of the entire orchestra or supported by a tenuous accompaniment. It must be admitted, however, that this opinion seemed not to coincide with that of the audience, which was expressed by hearty number as at any time during the concert.

The solo musicians had their usual and deserved recognition. While discerning phrase and sweet, though scarcely penetrating tones, Miss Margarette Porter played the air from "Herodiade." Miss Porter's voice seemed not large enough for operatic parts, while the orchestra, which might have adopted a more sympathetic manner, failed to recognize the singer's limitations of dynamics. Miss Ethel Hutchinson, however, was more fortunate. She played Liszt's Concerto with admirable ease and received from the orchestra a responsive accompaniment. Although Miss Hutchinson exhibited some faults of technique, such as her reliance upon the pedal instead of her fingers to give sustained notes their full value, she displayed an exceptional talent. Her sense of rhythm was inspiring.

## PEOPLE'S SYMPHONY

At the People's Symphony orchestra's fifth concert, which took place yesterday afternoon in Jordan Hall, the following program was offered: Chadiwick, Overture "Melpomene"; Goring Thomas, Two Dances from "Nadesha"; Massenet, Aria "Il est doux, il est bon" from Herodiade; Bizet, "L'Arlesienne" Suite No. 1 (Prelude, Menuet, Adagio, etto, Catinellon); Liszt, Concerto No. 1 for piano and orchestra in E-flat; Berlioz, Hungarian March from "The Damnation of Faust." The assisting soloists were: Margarette Porter, soprano, and Ethel Hutchinson, pianist.

Chadiwick's "Melpomene" overture—an independent piece, not the prelude to a tragic opera as might be supposed—was written in 1888. In the same year "Tristan and Isolde"—then 21 years old—received its first American performance at the Metropolitan. Chadiwick's overture shows vividly the effect that Wagner's tragic masterpiece had produced upon the active and inspirational young composers of that day. The brooding opening of the piece reflects faithfully the "Tristan" prelude, in mood and manner, in harmonies and orchestration. In its brooding silence, deepened by the almost inaudible mutter of tympani. But in the development section the resemblance vanishes. There Chadiwick follows the good old mechanical formulas, mixed with not a little bombast. Yet the overture as a whole is impressive in sound. The composer knew his orchestra and wrote for it with a rich sonorousity and sureness of touch worthy of a more fertile and original invention. The performance was a good one, dramatically effective, well-balanced, and expressive.

But Mr. Stone and the orchestra deserved far less commendation for their heavy and roared accompaniment to Miss Porter's singing of the "Herodiade" air. At best, it would have taken exceptionally delicate and sympathetic playing to avoid overpowering this soprano's light though pleasing voice. To piano's light though pleasing voice, to larger, warmer, and more expansive voice and style are needed than Miss Porter provided. But her singing was greatly enjoyed by the audience, who recalled her several times.

Of Liszt's brilliant and mellifluous E-flat concerto Miss Hutchinson gave a fluent, competent reading. It was hardly a performance of the sort dazzlingly brilliant, over-powering by reason of its verve, to which virtuosi have accustomed us, yet it marked, very pleasantly and gracefully, and sustained a neat and dancing rhythm. Miss Hutchinson was applauded very cordially and persistently.

The pseudo-oriental dances from Goring Thomas' "Nadesha," highly unimportant music, and the Bizet "Arlesienne" suite both gave evident pleasure. Berlioz's Rakoczy march, vigorously, even exuberantly performed, brought a joyous end to the proceedings.

At the next concert, March 20, Felix Fox will be soloist in Franck's "Variations Symphoniques." In addition the program will contain Chadiwick's "Patriotic" symphony (No. 8 in B minor) and Wagner's "Meistersinger" overture.

## People's Symphony Orchestra

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Mr. Thompson Stone, conductor, gave the ninth program of the season, with Miss Margarette

Porter, soprano, and Miss Ethel Hutchinson, pianist, as assisting artists. The program: Chadiwick, Overture "Melpomene"; Thomas, Two Dances from "Nadesha"; Massenet, Aria, "Il est doux, il est bon" from "Herodiade"; Bizet, "L'Arlesienne" Suite, No. 1; Liszt, Piano Concerto No. 1, in E-flat; Berlioz, Hungarian March from "The Damnation of Faust."

It was one of the most interesting concerts of the season, in point of performance. At no time were there conspicuous irregularities in the various choirs. In the "Melpomene" Overture the orchestra seemed easily to find its stride, and in the two dances by Thomas (which by the way are very entertaining music) the conductor and men found themselves in accord. Miss Porter again revealed a voice of most pleasing quality but it was not sufficient power to cut through an orchestral accompaniment, however well modulated it may be. The audience recalled her a number of times.

The orchestra that essays the Bizet Suite "L'Arlesienne" is one of a ready response from its audience. With the increased assurance which has become noticeable in her technique, the suite came to a more satisfactory hearing than for some time, and drew prolonged applause from the listeners.

The peak of the afternoon was reached with Miss Hutchinson's performance of the Liszt concerto. This young player has grown tremendously in musical stature since she last appeared in Jordan Hall. Her technique is firm, although at present her power is not at all times adequate to a wholly satisfactory performance to orchestral accompaniment, yet the power to draw a larger tone from the piano may be required, and once Miss Hutchinson has accomplished that, one predicts a performance even more enjoyable than that of yesterday which, however, so pleased her listeners that they brought her to the podium for numerous bows.

G. M. S.

Monitor

Herold

## JORDAN HALL NINTH CONCERT

Sunday Afternoon, March 6th, at 3.15  
PEOPLE'S SYMPHONY ORCHESTRA  
THOMPSON STONE, Conductor

Assisted by

ETHEL HUTCHINSON, Pianist  
MARGUERITE PORTER, Soprano

PROGRAM: Overture "Melpomene".....	Chadiwick
Two Dances from "Nadesha".....	Thomas
Aria "Il est Doux, il est Bon" from "Herodiade".....	Massenet
L'Arlesienne Suite.....	Bizet
Piano Concerto in E flat, No. 1.....	Liszt
Hungarian March.....	Berlioz

The final concert of the season will be on March 20th

Reserved Seats 25c and 50c

Transcript

# People's Symphony Orchestra

The sonorous concluding chords of George W. Chadwick's "Ecce Jam Noctis" brought to a close yesterday afternoon both the 12th concert and the 12th season of the People's Symphony Orchestra. An exceptionally large audience was present; an audience which applauded most enthusiastically at every opportunity and which recalled Mr. Stone to the podium time after time.

A requested program included, in addition to the Chadwick music, Tchaikovsky's "Pathetic" Symphony; the overture to Wagner's "The Mastersingers of Nuremberg," and Cesar Franck's Symphonic Variations. The Apollo Club of Boston sang the choral part of Chadwick's score. Hans Ebell, Boston pianist, was soloist in the Franck work.

Yesterday's concert-bearing in mind certain limitations—testified to the advance made this season by the symphony. It was one of the best concerts one has ever heard from this orchestra. Increased tonal symphony, precision and unanimity of playing, and an unmistakable individuality of utterance were apparent at all times. The players have gained immeasurably in that perfection of detail which is the mark of a first-class orchestra. The strings play very well indeed, save for occasional inadequacies in voicing rapid staccato passages. The woodwinds intone better and generally keep together. The brasses have become smooth and sonorous.

Mr. Stone conducted with an ease

and unquestionable authority which demonstrated plainly the progress he has made as an orchestral conductor. He also has developed in individuality of style and a personal intensity not previously apparent in the past. His performance of the symphony yesterday was perhaps the most poetic and so far, well-balanced reading one

People's Symphony Orchestra

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Mr. Thompson Stone, conductor, gave the tenth concert in the present series. The orchestra was assisted by Mr. Hans Ebell, pianist, and the Apollo Club of Boston. The program: Tchaikovsky, Symphony No. 6 ("Pathetic"); "Meistersinger" Overture by Wagner; "Variations Symphoniques" for pianoforte and orchestra, by Franck, and "Ecce Jam Noctis" for male chorus and orchestra, by Chadwick.

It is probable that this being an all-request program, the Tchaikovsky Symphony came to a hearing which might have been advantageously deferred. Although the work has been heard upon previous occasions, it appears to present difficulties of a technical nature which so engross the attention of those actively engaged in its production as to result in the omission of the more subtle features of the score. The third and fourth movements lacked flexibility, and the second was singularly devoid of the element of imagination. Of the four, the first movement was, to one listener, the most commendable in performance. Bringing to bear his excellent musicianship, Mr. Ebell gave an enjoyable reading of the "Variations Symphoniques." Mr. Ebell produces a singularly musical tone in lyric passages, and does not become vociferous in the sterner ones. He was recalled several times. The work of the Apollo Club was also heartily applauded by an audience which comfortably filled the hall.

Member

## Season Ends for People's Orchestra

By MOSES SMITH

The People's Symphony Orchestra gave its final concert of the season at Jordan Hall yesterday before an audience which was larger than this organization has assembled in many a moon. Perhaps its size was due to the request program, which included the old reliable "Pathetic" symphony of Tchaikovsky, and the equally sure-fire prelude to Wagner's "Meistersinger." In addition, Hans Ebell played with the orchestra Cesar Franck's Symphonic Variations, and the Apollo Club joined in Chadwick's sonorous "Ecce jam noctis."

The Variations were brilliantly and imaginatively performed by Mr. Ebell, while the orchestral part was ably led by Thompson Stone—far more ably than in most concerto accompaniments in which we have heard the orchestra recently. Similarly, the Chadwick piece received a brilliant performance, though the orchestra was too brilliant, tending to drown out the most heroic efforts of the singers.

The other two works were rendered in more or less routine fashion—which is to say that the performance was nothing more than competent, and at times it did not attain even competence. In the symphony, aside from the first movement, there was scarcely a suggestion of the shrieking emotional outbursts that the score implies.

It would be pleasant to write in praise continually of an institution as worthy as this orchestra is in aim. But it would be not merely untrue; it would be harmful alike to the public and the orchestra itself.

## The PEOPLE'S SYMPHONY Orchestra

THOMPSON STONE,

Conductor

ALBERT H. WEBBER, Manager



1931 - 1932

TWELFTH SEASON

JORDAN HALL

BOSTON

Globe

Mar 20, 1932

American

# TENTH CONCERT

SUNDAY AFTERNOON, MARCH 20th, 1932

ASSISTING:

HANS EBELL, *Pianist*

APOLLO CLUB OF BOSTON

## REQUEST PROGRAMME

Symphony No. 6 in B minor (Pathetique) . . . *Tschaikowsky*

Adagio: Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

## INTERMISSION

Overture to "DIE MEISTERSINGER" . . . *Wagner*

Variations Symphoniques (for Pianoforte and Orchestra) . . *Franck*

Ecce Jam Noctis (for Male Chorus and Orchestra) . . *Chadwick*

STEINERT PIANO USED

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## ORCHESTRA PERSONNEL

Violins	Harp	Clarinets
MacDonald, F.	Whitney, Barbara	Toll, R.
Concert-Master	Cellos	Santamaria, C.
Huxley, R.	Dalbeck, L.	Bertolami, G. J.
Koebele, F.	Zimble, J.	Bass Clarinet
Mahn, F.	Di Scipio, A.	MacNamara, J.
Capron, W.	Porter, C. F.	Bassoons
Garabedian, V.	Stuntzner, E.	de Guichard, Bertha
Goshgarian, S.	Edler, E. L.	Metcalf, W.
Schworer, C. L.	Bushman, W.	Bonsignore, G.
Sabin, E. A.	Smalley, R.	Trumpets
Daley, W.	Strong, A.	Ferri, V. A.
Lees, J.	Sooy, A. F.	Coppez, C.
Volk, H.	Webster, C.	Merrill, C. E.
Niccoli, A.	Powers, F.	Freni, J.
Bittel, H.	Basses	Horns
Goldman, L.	Haines, A.	Dolan, J. B.
Feldman, M.	Brachmann, A.	Kruee, J.
Arntzen, V.	Fuller, B. F.	Kurth, R. A.
Bennett, R.	Mumler, W.	Holmes, M.
Budd, M.	Ropes, W. S.	MacDonald, W.
Lighter, J.	Ripley, A. P.	Rupert, L.
Scabia, J.	Hassell, S.	Trombones
Fuller, S.	Piccolo	Mausebach, F.
Cole, J. C.	Packard, M. E.	Howard, C. W.
Fisher, E. M.	Flutes	Browne, A. E.
Frank, W.	Powell, V. Q.	Tuba
Zellick, A.	Kurth, J. E.	Santamaria, Chas.
Dubbs, A.	Penshorn, G.	Timpani
Violas	Packard, M. E.	Tushin, M.
Pommer, F. G.	Oboes	Percussion
Hewitt, A.	Siragusa, P.	Maloney, W. J.
Gebhardt, M.	MacKay, R. C.	Weiner, L.
Custer, W. N.	Dittrich, O.	Librarian
Krichevsky, H.	English Horn	Hassell, S.
Tushin, J.	MacKay, R. C.	



## PROGRAMME NOTES

### Symphony No. 6, "Pathétique" in B minor, Opus 74 Peter Ilyitch Tchaikowsky

(Born at Votkinsk, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikowsky confessed that he had a programme in mind while composing this Symphony, one that was "thoroughly subjective," but the nature of it he never divulged. Hence each listener must hear the "Pathétique" for himself. The first movement begins as in the depths of despair, with a mournful theme for bassoon supported by harmony in the lower strings. A nervous, agitated Allegro non troppo brings a change of mood, which continues until the entrance of the tender, almost sensuous, second theme. This material is developed and re-stated in orthodox fashion. The succeeding Allegro con grazia is in 5-4 time, and it has been characterized as a "three-legged waltz." A sombre Trio with a reiterated drum-beat interrupts a gaiety that is rather half-hearted at best. Beginning with a Scherzo-like figure in the strings, the third movement gradually transforms itself into a mighty march, boastful, power-drunk,—a march of triumph that yet brings with it the suggestion that triumph may be empty and even repellant. The composer's indication, Adagio lamentoso, would give some clue to the meaning of the Finale. But the music itself speaks with undeniable eloquence of profound, heart-shaking grief. A theme in D major, for violins and violas, brings temporary consolation, but at the end even this melody becomes the voice of a black despair that gradually exhausts itself, dying away into nothingness.

### Prelude to "Die Meistersinger"

Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

In this opera, the most human of his music-dramas, and accounted by some the greatest and most beautiful of them as well, Wagner has symbolized the eternal conflict between innovation and tradition.

The action of the opera takes place in Nuremberg in the 16th century. Walther von Stolzing, a young knight, desires to join the Society of Mastersingers, but his trial-song, a beautiful hymn in praise of Spring, is found by the judges to have violated all the musical and metrical rules established by the Society. Walther loves Eva, daughter of Pogner, the goldsmith, who has promised her hand to the winner of a public competition to be held by the Mastersingers. In this competition Walther's song,—the familiar "Prize Song"—so enchants the populace that it acclaims him victor, and the judges accept this decision.

The Prelude, a masterpiece of contrapuntal writing, epitomizes the drama. In it are found both the pompous, stately music of the Mastersingers and the warm lyrical phrases expressive of the love of Walther and Eva. At length the two are combined,—the lyric melody, a version of the "Prize Song" sung by the violins; the theme of the Mastersingers, proclaimed by double-basses and tuba; while as accompaniment the woodwinds play, in double tempo, the March of the Mastersingers heard earlier in the Overture. A sonorous restatement of the Mastersingers' theme brings the end.

### Symphonic Variations for Piano and Orchestra

Cesar Franck

(Born at Liege, Belgium, December 10, 1822; died at Paris, November 8, 1890)

Although the list of Franck's compositions is not a long one, this father of the modern French school enriched and furthered the evolution of nearly every department of absolute music. Belonging to his third and ripest creative period, these Variations are not only one of the most significant of Franck's works; they represent as well a landmark in the development of the variation form, treated here with an unprecedented plasticity and freedom.

### Ecce Jam Noctis

George Whitefield Chadwick

(Born at Lowell, Mass., November 13, 1854; died in Boston, April 4, 1931.)

ECCE JAM NOCTIS, a hymn for men's voices, was composed for and first performed at the Commencement Exercises of Yale University, June 30, 1897. The Latin poem by St. Gregory follows:

Ecce jam noctis tenuatur umbra,  
Lucis aurora rutilans coruscet,  
Nisibus totis rigitemus omnes  
Cuncti-potentem.

Ut Deus noster miseratus omnem  
Pellat angorem, tribuat salutem,  
Donet et nobis pietate Patris  
Regna polorum.

Praestat hoc nobis, Deitas beata,  
Patris ac Nati pariterque Sancti Spiritus,  
Cujus reboat per omnem  
Gloria mundum.

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The STEINWAY is the official piano of the People's Symphony  
Orchestra

# PEOPLE'S SYMPHONY

The 11th concert of the People's Symphony orchestra, the last of the 21B season, was held at Jordan Hall last Saturday afternoon. Thompson Stone conducted a program of Russian, Czechoslovak, symphony No. 6 in B minor (Mahler); Wagner, overture to "Die Meistersinger"; Franck, Variations Symphoniques for piano and orchestra; O. W. Chadwick, "Ecce Jam Nortis" for male chorus and orchestra; Hans Ebbl and the Apollo Club of Boston assisted.

The last part of this program showed the process which the orchestra has made in the course of its present season, and to what heights it can rise and has risen on more than one occasion. The overture to "Die Meistersinger" is not a show piece. It is an ordeal to be suffered when played by an orchestra of distinctly inferior caliber. With this orchestra it is well-rehearsed and frequently played.

The performance yesterday was an improvement on that of an earlier concert when winds and strings ran wild in tone and tempo, much to the distress of choicest string parts—while the tone was controlled; all worked smoothly toward a well-balanced and well-measured conclusion. The contribution in affecting the brilliant interpretation of Mr. Stone. To include the Symphonies Variations of Franck was a happy thought in regard both to himself and to the value of the element in this program. Mr. Hans Ebbl played the piano.

The variations, free in form, colorful (in truly Prussian sense) in material are a delight to hear. Despite the freedom with which Franck treated these variations, they seem as a whole to be unified in their style, in their progress, a continual process containing chromatic harmonies and individual melodic characteristics. Franck. The piano was not played yesterday as an instrument, but as the music of orchestra and of piano were perfectly integrated, and the more expressive on that account. The piano modest Mr. Ebbl's playing missed none of the vitally and brilliance of this composition.

O. W. Chadwick's "Ecce Jam Nortis" sung yesterday by the Apollo Club, is a hymn for men's voices "composed for and first performed" by the Apollo Club, the "commencement exercises at Yale University, June 30, 1897," after St. Gregory's "Veni, Veni, Veni." It is a serious, terse work ending in full chorus with a richly dignified character. The vein is not varied except in growing intensity. There is none of the exuberance and frill of Brahms' "Academic Overture." "Ecce Jam Nortis" is a music straight from the shoulder, with no flourish. It was significantly chosen as a stirring farewell at this last concert.

Chadwick's "pathétique" will more often than not appear as a recent program. The fact is to be returned in the present instance, a symphony, justly of great popular appeal, contains much of lasting value. But there is too much of the same, it becomes mediocre, dramatic, even base.

unless the execution is well-nigh perfect and the interpretation valiant. Little can be said in regard to yesterday's performance, unless we attend only to the second movement, which was indeed "en grâces." It was in tone and beautifully rounded in swaying curves. The first movement was interpreted unimaginatively, and suffered painfully from consistently explosive horn playing. The third movement is obviously beyond the present capacities of the orchestra. It was heavy, dead (except in the final measures), and reminded of one's youthful hours at the piano with metronome exercises, where nothing counted as long as the mechanical dictates of this contrivance were strictly obeyed. The finale, however, was of finer quality, thanks to the excellent horn and cello section. In particular, the commendable strains in general.

The current season has been a successful one except for the dwindling audience. Mr. Stone has conducted interesting programs and improvements have been consistent on the whole. Though somewhat uneven in different sections. Conductor and players have been earnest in their efforts and serious in their attitude, seeking artists of high caliber. The audience at these concerts have obviously enjoyed them and appreciate the advances which the organization offers to them.

H. P.

## PEOPLE'S FINAL CONCERT

Orchestra Assisted by  
Apollo Club and  
Hans Ebbl

### BY WARREN STOREY SMITH

More conclusively than any of its immediate predecessors, the audience which yesterday afternoon heard the People's Symphony Orchestra, in what had been announced as its final concert of the season, endorsed the faith of the orchestra's sponsors that there is a wide-spread desire to hear symphonic music on the part of those who cannot afford to attend its more expensive manifestations.

### FEW VACANT SEATS

Probably the "request" programme headed by that most generally popular of symphonies, Tchaikovsky's "Pathétique," was responsible for the presence of a company that filled the balcony and left but few seats vacant on the floor of the auditorium.

Indeed Tchaikovsky's Symphony this programme offered what now appears to be the best-liked of all overtures, Wagner's Prelude to "Die Meistersinger"; Franck's Symphonic Variations for Piano and Orchestra, in which Hans Ebbl was the pianist; and finally Chadwick's part-song for male voices and orchestra, "Ecce Jam Nortis," in which the chorus of the Apollo Club assisted.

The astute Rimsky-Korsakov once declared that there were three kinds of orchestral compositions, those that would make their effect in any competent performance, those that a sufficiently able conductor and orchestra could make to sound well, and those that would not so sound in any circumstances. To the first class clearly belongs Tchaikovsky's "Pathétique" Symphony. Although some conductors expend themselves lavishly in the reading of it, unquestionably heightening thereby the emotional appeal of the music, the piece must make its effect even when projected in as matter-of-fact a way as it was yesterday by Mr. Stone and his orchestra. Specifically this performance chiefly lacked the dynamic contrasts by which the music usually is set so much more, in most other respects the performance may be described as a sound one.

More nearly adequate on the whole, was the performance of Wagner's Prelude, in Franck's Variations for Piano. Ebbl again showed himself a well-trained pianist, and Mr. Chadwick's sublimated platitudes came somewhat amplified from Apollo Club and orchestra both.

## At Season's End For the People

### Achievements, Difficulties, Present Status and Future Prospects

THE last of the season's concerts of the People's Symphony Orchestra was given in Jordan Hall yesterday afternoon. It was one of the most ambitious programs of the year, resulting in one of the most creditable concerts the orchestra has yet given. It assembled a great and popular symphony, an overture, an outstanding piece for piano with orchestra, a piece for male chorus and orchestra. More specifically, Tchaikovsky's Symphony in E minor, by custom called the "Pathétique," the overture to Wagner's opera "Die Meistersinger of Nuremberg," with Hans Ebbl as pianist, Franck's Symphonic Variations, and with the Apollo Club as chorus. Chadwick's "Ecce Jam Nortis." The largest audience of the season—or so it seemed to the beholder—was in attendance. Few seats remained unoccupied on the main floor; the gallery appeared to be almost well seated.

On the whole, one can only compliment Mr. Stone and his men for the performance of this symphony. Mr. Stone for a new-found freedom with the baton, a new and vigorous insistence that his men follow him, the men for their perfect intonation through difficult harmonies and difficult passages, for frequent, effective variation in brass and strings, often for beauty of tone. On the red side of the ledger one records something less than the virtuosity required for the third movement, a somewhat halting ascent through the early melodic contours of the fourth. One may also question the judgment which allowed this symphony to be played in Jordan Hall, for the continued din of a movement like the third, restricted from the enclosing surfaces of the stage, in spite of inaudible attempts of conductor and players, became almost intolerable.

In Franck's Variations Mr. Ebbl modeled sensitively and thoughtfully the melody which is so characteristic of the composer. With tone that always pleased, he did his part in allowing the two themes to unfold, to come to full fruition. He was well seconded by the orchestra. This is less pianist than musician's music. Thus Mr. Ebbl and Mr. Stone conceived it, and thus conceiving it and the greater reward than might have been theirs from a more displayful music. Mr. Chadwick's Latin chorus was as effective a closing number for the season as could be discovered. The work is musically conceived, felicitously scored. It brought sonorously without overburdening the ear. It spun its musical web of strands that interlarded throughout.

The season has closed. Though through many vicissitudes, through not a few disappointments, one can do no other than conclude that progress has been considerable. One remembers that the season began with a performance of Beethoven's Third Symphony which except for a single movement, was the height of boredom; a performance in which the conductor kept his eyes glued to the page of the score and the music in many a portion simply scribbled along. One wrote hastily that the orchestra must not return to the scene of this scene, a conclusion which on the basis of the season's record seemed well founded. Happily as the events proved it was in the main disregarded. For in comparison, large works played yesterday and

through the last third of an afternoon seemed as if they hardly came from the same orchestra.

Mr. Stone himself has appeared as conductor in a very different light from the beginning of his season. Yesterday he directed conduct long passages as ear and mind directed, and with such ease as a casual glance at the score, dared insist on corresponding flexibility from his men. In the future he will find himself strong enough, repeatedly, to get what he wanted. As musician his concept of his music have kept pace with his progress as conductor. It is possibly have been the cause of growth and facility with the baton. Thus, we have seen the last movement of Tchaikovsky's symphony, in which the orchestra could not give assent yesterday afternoon.

In the orchestra there has been a similar improvement. "That was, and not in the distant past either, when acceptable instances in the study of brass have, as yet, been next to an unknown quantity. If the future was at all difficult, gradually the group of offenders became smaller and smaller, finally intruded itself down in a single horn player. That horn player is still with the orchestra, and about four or five concerts ago scored his first success in which he did not cause trouble. Coming to yesterday's concert we find a whole afternoon without such a single error as—those engaged in statecraft would say—from any member of the orchestra. Which means that for the first time in years during these last few concerts the People's Symphony Orchestra has become a really useful instrument upon which the conductor can play with reasonable assurance of getting something like what he wants.

But the absence of "overt acts" is less than the whole story, important a factor as it is. The grape-vine telegraph works well in civilized Boston as in the primitive jungle, and from it one hears that the difficulties of rehearsal which were troublesome with this orchestra, and which, when Mr. Stone first took charge one believed to have been overcome, are still in existence and indeed a considerable factor. Again coming in to play a concert without such a rehearsal provides something more serious than an ordinary problem. If such a condition again obtains, it is small wonder that progress is difficult. And it is greatly to Mr. Stone's credit that he has made as much head as consistent progress as he has. In the People's Symphony Orchestra of the last third of the season of 1913-14, it resulted chiefly in occasional muddiness of texture, in forcing the conductor now and again to drive harder than would ordinarily be necessary, thus sacrificing tone and subtlety, and sometimes in lack of precision and ensemble. In view of recent advances, it seems useless to take too prophetic a tone, but nevertheless, it is difficult indeed to see how much further progress can be made, as long as such conditions prevail.

Nevertheless, when all is said, one can sum up by saying that concerts on the present, plans can well lay claim to a place in the musical scheme of things. Great works, as per yesterday, are given respectable hearing, offering opportunity that otherwise can be had only at considerable expense. In other words, the orchestra has become an important part of his half dollar, on the basis of the last third of the season's work, can be sure of his money. While a very long way is a fair answer to all questionings and problems of the People's Symphony Orchestra. A. H. M.

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# PEOPLE'S SYMPHONY

The People's Symphony Orchestra of Boston gave the first concert of this season, last Friday afternoon at Jordan Hall. Thompson Stone conducted, and Felix Fox, Boston pianist, played the piano as soloist in the Grieg concerto. The program was as follows: Overture to "Egmont," Beethoven; Symphony No. 1 in C minor, Brahms; Concerto in A minor for pianoforte and orchestra, Grieg; Symphonic poem, "Les Preludes," Liszt.

The Beethoven overture to "Egmont" was an auspicious opening of this year's season of concerts at the People's Symphony Orchestra. It reassured one of the facts that the personnel of the orchestra equals that of many leading symphonies in other cities of the United States. Boston is fortunate in having a solo to round its symphonic fare with the good plain food provided by the People's Symphony. Yester- day there was strong, full tone from the strings, air masses and woodwinds showed that they will be more than amply serviceable a few weeks hence, and the whole orchestra has already a vigor and precision which, as soon as it is enriched by a greater responsiveness and security in more sinuous passages, will be groundwork for a splendid contribution to the musical life of the city.

The Brahms suffered a bit in the Andante and Allegretto graduo moments, due to the difficult demands of those sections for tonal shading and rhythmic interweaving of choirs. The orchestra is as yet without the subtleties of technique required for adequate performances of Brahms at his most refined. It might have been better to present a symphony more direct and square in rhythmic pattern at this first concert—say an early Beethoven, or a richly melodious Tchaikovsky.

The orchestra gave Felix Fox capable support in the Grieg concerto, and Mr. Fox played as usual with splendid understanding, if with occasional roughness. The program concluded with a good performance of "Les Preludes."

Mr. Stone set a brisk, strong beat throughout the concert, and wisely avoided any attempt at theatrical variety, though he built up stirring climaxes, and rounded phrases singly where the orchestra could follow. Boston may look forward to a valuable season from the loyal and hard-working musicians of the People's Symphony.

E. B.

## Music

### People's Symphony

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra opened its thirteenth season, with Mr. Thompson Stone again occupying the conductor's platform. Mr. Felix Fox, pianist, was the assisting artist and the program comprised the Overture to "Egmont," by Beethoven, the Brahms Symphony No. 1, Piano Concerto by Grieg and "Les Preludes" by Liszt.

According to a program note, it is the plan of the governing board of this orchestra to offer a considerably shortened season, with six concerts in addition to the one of yesterday. It would seem that a record of 15 years of service to the community, during which time the best of musical literature has been brought forward at very modest prices, should insure the continuance of the work of this organization.

As yesterday's program was the first of the season, it was perhaps natural that some shortcomings should be apparent, although the "Egmont" Overture revealed unanimity of purpose among the various choirs, even if the entire result was somewhat lacking in esthetic value. The Brahms symphony was heartily applauded, but a less taxing work might have been performed to better advantage at this first concert.

Mr. Fox was received with great enthusiasm at the conclusion of his authentic reading of the concerto. His touch is slightly impersonal for so glowing a piece of music, yet one may find no fault with the clarity and definiteness of his work in the purely lyrical passages.

A satisfactory performance of "Les Preludes" brought vigorous applause from the audience of good size.

O. M. S.

## Monitor

## JORDAN HALL

### The People's Symphony Orchestra of Boston

THOMPSON STONE, *Conductor*

First Concert - Thirteenth Season

SUNDAY AFTERNOON, NOVEMBER 6TH, 1932

assisting artist

FÉLIX FOX, *Pianist*

### PROGRAMME

Overture to "Egmont"	Beethoven
Symphony No. 1. in C minor	Brahms
Un poco sostenuto; Allegro	
Andante sostenuto	
Allegretto grazioso	
Adagio: Allegro non troppo	
INTERMISSION	
Concerto in A minor for Pianoforte and Orchestra	Grieg
Symphonic Poem, "Les Preludes"	Liszt

Mr. Fox uses the Mason and Hamlin Piano

Remaining concerts in this series: November 20th, December 4th, 1932 and January 15th, January 29th, February 12th, and February 26th, 1933 at 3:15 P. M.

### TO OUR PATRONS

The People's Symphony Orchestra is an organization of professional musicians under the direction of Dr. Thompson Stone, who give each season a series of concerts in Boston at nominal prices. It is impossible for any orchestra to exist on the receipts of the Box Office, especially when concerts are given at the very low scale of prices which prevails at Jordan Hall. We therefore ask the many music-lovers who attend these Sunday afternoon concerts to consider in what better way they may show appreciation to this loyal group of musicians than by mailing check or money-order (large or small) to the treasurer, Mr. Robert Winsor, Jr. at 69 Newbury Street, Boston. We cordially thank you for your support, and earnestly hope that you may feel able and disposed to assist the People's Symphony Orchestra at this time.

The STEINWAY is the official piano of the People's Symphony Orchestra

Nov. 6, 1932





# JORDAN HALL

## The People's Symphony Orchestra of Boston

THOMPSON STONE, *Conductor*

Second Concert - Thirteenth Season

SUNDAY AFTERNOON, NOVEMBER 20TH, 1932

assisting artist

MME. GERTRUDE WIEDER, *Contralto*

### PROGRAMME

Overture to "The Bronze Horse" *Anber*

Symphony No. 4, in F minor *Tchaikowsky*  
Andante sostenuto  
Andantino in modo di canzone  
Scherzo: pizzicato ostinato  
Allegro con fuoco

### INTERMISSION

Aria "Penelope's Lament" from "Odysseus" *Bruch*

Symphonic Poem "Phaeton" *Saint-Saëns*

### NEXT CONCERT

SUNDAY AFTERNOON, DECEMBER 4th, at 3:15

The STEINWAY is the official piano of the People's Symphony Orchestra

### PEOPLE'S SYMPHONY

The People's Symphony Orchestra played its first concert yesterday afternoon at Jordan Hall. Their second concert of this, their 13th season: Overture to "The Bronze Horse" by Anber; Symphony No. 4 in F minor by Tchaikowsky; Quo facta senta Eulidore by Gluck; Symphonic poem "Phaeton" by Saint-Saëns.

It was due to a sudden cancellation of her engagement to sing Penelope's lament from Bruch's "Odysseus" by Mme. Gertrude Wieder that Mme. Marie Murray was persuaded to lend her rich talents to the People's Symphony yesterday afternoon. It is always a pleasure to hear her, and in the famous contralto air from "Orfeo" she is at her best. With secure, rich tone on the recitative before the air, dramatically sensitive and musical, and classically pure in style but warm in her singing of the melody itself, she made her aria the high point of the afternoon's music, though the orchestra played the symphony and the symphonic poem rather more than well.

In such lighter than symphonic music as Saint-Saëns' facile and elegant, and well-knit, but emotionally rather sterile "Phaeton," and Anber's light-some overture to "The Bronze Horse" the People's Symphony finds its forte. The great body of slightly dated or out-of-style orchestral music not ordinarily played by the Boston Symphony and far too "heavy" for the People's Symphony. And such things they do very creditably under Mr. Stone's vigorous but not always definitive conducting. Little must forget that symphonies, all the symphonic poems which strive to be novels in music and sometimes achieve it, short pieces, groups of waltzes, atmospheric and evocative "tone poems," and suites—these are for the People's Symphony. Students of music should not neglect this orchestra, but should come score in hand, for they could learn and enjoy, and increase their musical horizons.

But, of course, there is no denying that symphonies should be played, too, by the People's Symphony—especially such as the fourth of Tchaikowsky, played yesterday. Richly melodious, with a splendid variety of themes and masterly assemblage and unalloyed of them, when it is played in a small house, as by the People's Symphony, it reveals its form in lines and chords. One can see through to the bone of the music, because one is not captured only by the lovely flesh. In its nakedness, as well as in its many virtues, lie the advantages of the "People's Symphony. In the roughness of the tone, and in the beauty of the melody, one perceives the potentialities of its music, such as those given by the generous making of its "home music" use. and could still be if we were to a race of music lovers. With its intensity and its imperfections and with its staidness of our spirit, the People's Symphony in a sudden becomes active rather than a satisfied listener. That is, after all, a contribution to the music that is well worth while in itself.

The next concert will be given on Dec 4. E. B.

Hevold

Nov. 20, 1932

PEOPLES' GIVE  
2ND CONCERT

Marie Murray Warmly  
Received as Soloist

BY WARREN STOREY SMITH

The second concert of the current series by the Jordan's Symphony Orchestra under the direction of Thompson Sime at People's Hall in St. Paul, Minn., last night, was, on the whole, more successfully accomplished than its predecessor. For example, the principal item on the programme, Tchaikovsky's Fourth Symphony, is better suited to the capacities of the orchestra than the corresponding piece of two weeks ago, the First Symphony of Brahms. Nevertheless the wisdom of playing Tchaikovsky's symphonies in Jordan Hall, which are not heard in other theatres in the world today, may be hard across the street, is open to question.

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## People's Symphony

Yesterday afternoon in Jordan Hall, the People's Symphony Orchestra, Mr. Thompson Stone, conductor, gave the second concert of the season, with Mrs. Marie Murray, contralto, as assisting artist. The program comprised the Overture to "The Bronze Horse"; Aubrey Symphony No. 4, Tenor solo; aria from "Orpheus," "I've lost my Eurydice," Gluck, and the Saint-Saëns "Phaeton."

An audience far too few in number listened with every evidence of pleasure to this program. The numbers were felicitously chosen and were well within the capabilities of the orchestra. The Overture to "The Bronze Horse" proved vastly entertaining—possibly more so than was the original intention of the composer; yet so naive are the melodies, so ingenuous the harmonic progressions, that one may be forgiven an honest amusement.

The symphony was read in straightforward, careful manner, as Mr. Stone's way with symphonic works. Mrs. Marie Murray, who appeared as soloist, replaced Mme. Wieder, and the orchestra should be congratulated upon securing so capable a singer upon such short notice. Mrs. Murray was recalled many times.

## Pointing Paths For the People

FROM such a concert as that of yesterday afternoon the People's Symphony Orchestra could, if it would, learn all that is necessary for the future direction of its policies. The orchestra played the Overture to the opera *Phaedra*, the first of Satin's Symphonies, "Phaedra," Chalkovsky's Fourth <sup>overture</sup>, in the absence of Madame Murray, and the "Penelope's Lament" out of MENDELSSOHN's oratorio, "Odysseus," Madam's first aria, "The Song of the Sirens," and the "Eurydice" out of Chuck's "Orfeo ad Eurydice." This proved to be the brightest and most interesting of the evening's offerings. The first Symphony Hall brings out the beauties of Madame Murray's voice, her clear, ringing tones, her perfect phrasing, and the musical effects. More, in an air of her own choosing she has made possible the most beautiful of the evening's possibilities.

when singing lines in a large work in which solos can be no more than incidental. In any case, Gluck's air, beautiful, stately, at times impassioned, yesterday made its way unclouded and undiminished.

to the playing of the orchestra, both the wisdom and the folly of its several courses of action stood clearly exposed. The music played the master's overture and Saint-Saëns' symphonies more than evident. The music was not so much a display of the orchestra's invincible companionship as a display to its own right, the men en masse, the playing of it with zest, and the technical ability. Turn now to the back alert, for these two items it sat and the orchestra's approval, leaped to the conclusion of the quick and spontaneous applause. It is hard to say whether the program made up of music of which there were two or three representative. In this field, and this field only it is the Symphony Orchestra and its subjects.

Considered the reverse side of the question, the playing of Chalkovsky's symphony. Admittedly there were few who did not know it was the concert of two weeks ago. (There are Saint-Saëns) In the music of Aubert propulsive rhythms of this symphony performance no better than that of Bruckner. The symphony actually sound better. Nevertheless more accurately. The difference of all ranks of one player which this record reveals. With gloomy men, before the end of his shoulder he said, "Now we go in." To struggle with Chalkovsky's symphony. Audiences know it, and audiences do not hear players' struggle with it. Audiences stay away from symphonic literature. Audi-

The only argument which the reviewer has ever heard in favor of the teaching of things which are beyond both the understanding and men—at least when all present conditions are taken into consideration—is that the men are too well paid, may feel which comes from playing masterpieces. This argument, of course, has some force, but leaves out of consideration the factor in the whole matter: the public which must listen to the premature rehearsal such training. If the men really prevent their names as often as they do, rehearsing what they are to say

The fundamentals of the music like the People's Symphony. On which the score is thoroughly sound. It is that of a superb orchestra playing worthwhile music. Its own interesting second part, which has been so well demonstrated that audiences will spend money to listen to concerts of this type, does not take a prophet to predict that audiences will remain small as long as this principle is violated. Again one noted the misfortune of the entire absence of program notes. It is a safe bet that the people in the audience thought of "Phantom of the Opera" as some form of horse-drawn carriage. The man is describing the adventures of a man in the Sun-dog. And in the hall one heard inquiries about the "Bronze Horse".

**MUSIC**  
**JORDAN HALL**  
*People's Symphony Orchestra*

The concert by the People's Symphony Orchestra yesterday afternoon began and ended with pieces which were almost "novelles" because they were almost played so infrequently at public concerts. The first was the "Bronze Horse" and the last Saint-Saëns' "The Swan." Between these were Tchaikovsky's "The Nutcracker," Fourth Symphony, in F minor, and the "The Swan" overture, from Gluck's opera, "Orpheus and Eurydice," sung by Marie Murray. As Miss Murray substituted briefly, she substituted Gertrude Wiedler, who had announced as soloist. He added that she was a soprano, but wished to adhere to scheduled soloist, but that this exception was made.

"The Bronze Horse," written in 1833, was but one of a many comic operas which Auber produced in his long career. The overture is characterized by a series of rhythmic and charming, unpretentious themes. Carefully calculated intervals of time give the music a formal symmetry. The use of the orchestra is rich and varied in effect. Stone's labors of translating the score and his performance of the work are of excellent performance which it redeems. The overture was appreciated by a pleased audience. This overture and others like it ought to be heard by the People's Symphony to find place in light, unemotional music furnishes contrast with the weightier compositions which form the bulk of the best orchestral literature.

It is hardly oews to proclaim that Miss Murray is one of the finest artists heresabout, and that her voice is a genuine contralto, something rare nowadays. She sang Gluck's beautiful air with her customary polish of phrasing and regard for style. The meaning and emotion of the text was unmistakable. Miss Murray's voice seemed richer and fuller than it has in the past few seasons. Ooe was glad to hear "Che Faro" instead of Max Bruch's "Lamont of Paeolops" which had originally been chosen as solo piece of the afternoon. Gluck and Bruch are hardly to be mentioned in the same breath.

Tchaikovsky's Symphony, especially the last two movements, was played commendably. The drums, however, were frightfully too loud.

"Phantom" had a special brilliance, the singelton, "instrumentation," the almost total lack of salient musical ideas, the lack of any splendor and the banes of symphony play. Like many another who pre-could read and followed him, Saint-Saëns, who was a little better, was imposing, whose interiors were hollow and foundations weak. He works up and down methodically, but his sound and fury are at the surface. There is no emotional underlow to these symphonies, as there is, for example, in those of Brahms, Wagner and Mahler. The music is not as good as this symphonic poem, in delight!

phically Phaeton's wild runaway  
in the chariot of the sun, and his  
ominous end under the truncheon  
Zeus.  
The third concert of this series will  
played Dec 4.

Globe

Monitor

Transcript

Nov 20 1932



# THE PEOPLE'S SYMPHONY

The third concert of the current season given by the People's Symphony orchestra at Jordan Hall, yesterday, was heard by a large audience. The program was as follows:

Ballet-Suite, (Chausson, Massenet and Grieg) ..... Gretry, Mott  
Symphony in B minor ..... Schubert  
Symphony in A minor ..... Schubert

INTERMISSION  
Introduction to Act III, Dance of the Apparitions, Entrance of the Meistersingers, from "Die Meistersinger" Wagner  
Aria and Chorus, "The King's Prayer" from "Lohengrin" ..... Wagner  
Overture to "Tannhauser" ..... Wagner  
Theatrical Music, Cuddelet

The singing artists were:  
Hudson Carmody, basso; Yvonne Des Rosieres, soprano; Mrs. Marion Horne, contralto; Eugene Conley, tenor; Henry Kelley, baritone; and the Boston Male Choir.

The Schubert Symphony in B minor, —the unfinished—never fails to remind us gratefully as calm in summer, no matter how arid the concert otherwise. Yesterday's program was by no means dry or dull. It was a good program, though the Wagner selections were exuberant, ornate, clangorous—or were made to sound so.

Yesterday brought Hudson Carmody before a Boston audience again. He sang the King's Prayer from "Lohengrin" with smooth, resonant tone, good phrasing, and the understanding. His voice is unusually flexible and free; it would be a pleasure to hear him in a group of songs, or in a whole program of his own.

The prelude to Act III of "Die Meistersinger" and the "Tannhauser" overture suffered because the orchestra was rather badly out of tune. The brasses should take a bit more care of tuning; they made the sonorous Wagnerian chords sound harsh and blaring, and even the fresh grace of the Schubert Symphony wilted a little because the wood-wind choir was off key. The audience was pleased at hearing the Gretry dances played with definition and spirit. Mr. Stone set good rhythm throughout the concert, though one might have objected to his taking the Dance of the Apparitions too slowly.

The next concert of the People's Symphony will be given Jan. 15, 1933.  
E. B.

# JORDAN HALL

## People's Symphony Orchestra

The concert by the People's Symphony Orchestra in Jordan Hall yesterday afternoon was one of the most enjoyable played by this group in recent seasons. A new standard of technical excellence was set in the performance of Schubert's B minor symphony. The tone quality was better, and intonation was generally secure, save for some discrepancies in the woodwinds. There were crispness and unanimity which heretofore have been lacking. About the whole performance was an atmosphere of confidence and vigor, which usually indicates careful preparation and study of a score.

The program began with a delightful ballet-suit by Gretry, revised for concert performance by Felix Mott. There were three numbers from the operas of Wagner: the Introduction to Act III, and other excerpts from "The Meistersinger of Nuremberg," the overture to "Tannhauser," the "King's Prayer" and following chorus from "Lohengrin."

Hudson Carmody, a Boston young man with an unusual bass voice, sang the prayer, wherein King Henry asks Divine guidance in the combat between Lohengrin and Titurel, in the first act of the opera. The other soloists were Yvonne Des Rosieres, soprano; Mrs. Marion Horner, contralto; Eugene Conley, tenor; and Henry Kelley, baritone. The Boston Male Choir assisted.

Only Mr. Carmody, of the singers, achieved distinction. Otherwise, there was much singing off pitch, and entrances in the chorus lacked precision. Yet was the conductor's beat well followed.

The excerpts from "The Meistersinger of Nuremberg" provided hard work for the players, but the music was very enjoyable. Mr. Stone's tempo in the Introduction to Act III was just right, neither too fast nor too slow. Commendation must be given the brasses for their extraordinarily good work in the "Tannhauser" overture.

## Wagner for the People's Players

THE attractions of a program devoted largely to the music of Wagner, coupled with the drawing power of singers favorably known in the community, were responsible for the presence of a large and appreciative audience at the concert of the People's Symphony Orchestra in Jordan Hall Sunday afternoon. For two of the Wagnerian excerpts Mr. Thompson Stone made an unhesitating choice, which included the Introduction to Act III, Dance of the Apparitions and Entrance of the Mastersingers from the opera, "The Mastersingers," and an air and chorus ("The King's Prayer") from "Lohengrin." More familiar though equally appealing music was the Symphony in B Minor of Schubert. The Ballet-Suite arranged by Mottle from the music of Gretry was a suitable opening piece, and the Overture to "Tannhauser," a resounding close.

The excerpt from "Lohengrin" necessitated the use of a small chorus of men singers and an assisting group of soloists. Mr. Hudson Carmody, basso; Miss Yvonne Des Rosieres, soprano; Mrs. Marion Horne, contralto; Mr. Eugene Conley, tenor; and Mr. Henry Kelley, baritone. These musicians, together with the accompanying orchestra, produced a much larger volume of sound than their small numbers would seem to allow. Mr. Carmody, in particular, was deservedly the special favorite of the audience. Mrs. Stone, in a spontaneous gesture of approval, bade the singer step up beside him on the conductor's stand, which was perched with a perilous balance on the top of the organ console and which, incidentally, added to the merriment of the occasion by bounding back upon the stage, in a graceful fashion, the instant the conductor and soloist stepped down again. At various times the People's Symphony has experimented with a program containing choral or concerted numbers, and in every case the freshness and variety afforded by this innovation were favorably received. If the singers and orchestral players are as spirited as they were yesterday afternoon, ensemble numbers of this type might well be included as a permanent feature.

The vocal excerpt was all the more welcome in that it furnished a pleasing contrast to the thoroughgoing efficiency of the instrumental musicians in the remainder of the program. The performance was solidly competent. It was with satisfaction, indeed, that the listener observed the work of a capable and vigorous wind section. Yet one could not avoid the feeling that the performance of Gretry's Suite (one number at least, which should flow in bright and liquid measure) was not far from stolid, while Schubert's symphony has sounded at other times more life and grace. In the music of Wagner, Mr. Stone's pattern skill was rewarded by a willow resonance from the musicians and produced, in due course, a stirring climax in the Overture to "Tannhauser."  
N. M. J.

Transcript

Globe

Herold

## JORDAN HALL

### The People's Symphony Orchestra of Boston

THOMPSON STONE, Conductor

Third Concert - Thirteenth Season

SUNDAY AFTERNOON, DECEMBER 4TH, 1932

assisting artists

MISS YVONNE DES ROSIERES, *Soprano* - MRS. MARION HORNE, *Contralto*  
MR. HUDSON CARMODY, *Basso* - MR. EUGENE CONLEY, *Tenor*  
MR. HENRY KELLEY, *Baritone*  
AND  
BOSTON MALE CHOIR

#### PROGRAMME

Ballet-Suite, (*Tambourine, Menuetto and Gigue*) . . . . . *Gretry-Mottl*

Symphony in B minor . . . . . *Schubert*  
*Allegro Moderato - Andante con moto*

#### INTERMISSION

Introduction to Act III, Dance of the Apprentices,  
Entrance of the Meistersingers, from "die  
Meistersinger" . . . . . *Wagner*

Aria and Chorus "The King's Prayer" from "Lohengrin" . . . . . *Wagner*

Overture to "Tannhäuser" . . . . . *Wagner*

#### NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 15th, 1933, at 3:15

The STEINWAY is the official piano of the People's Symphony Orchestra

#### People's Symphony

Jordan Hall-The People's Symphony Orchestra's third concert of the season, yesterday afternoon, attracted to Jordan Hall an audience whose size and responsiveness must have been gratifying to those most concerned. Mr. Thompson Stone gave the first half of his program to a Gretry-Mottl Ballet-Suite and to Schubert's B minor Symphony. The second half he delivered en bloc to Richard Wagner, choosing from "Meistersinger" the noble introduction to Act III with the Dance of the Apprentices and the Entrance of the Master Singers, from "Lohengrin" the King's Prayer and the incidental chorus; from "Tannhäuser," the inevitable Overture. The assisting artists were Mr. Hudson Carmody, basso, Miss Yvonne des Rosieres, soprano, Mrs. Marion Horne, contralto, Mr. Eugene Conley, tenor, Mr. Henry K. Kelley, baritone, and the Boston Male Choir. The orchestral and conductorial performance improved steadily in passing from the lightly traced eighteenth-century graces of Gretry and the magnificently finished "En-finished," to reach its climax of acceptability in a rendering of the "Tannhäuser" overture that seemed by comparison merely noisy.

The Prayer from the first act of "Lohengrin" resounded more impressively when to the voice of the King had been added those of Elsa, Ortrud, Lohengrin and Telramund—not to mention the warriors of the Boston Male Voice Choir. There was much applause for all concerned. S.S.

Monitor

### THIRD CONCERT BY PEOPLE'S

Soloists and Male Choir  
Assist in Wagner Number

For the third concert of the current series offered by the People's Symphony Orchestra, which took place at Jordan Hall yesterday afternoon, Thompson Stone, its conductor, assembled a programme that attracted an audience larger than has sometimes attended these concerts of late years and one obviously pleased with what it had come to hear.

No long and formidable symphonies stood upon this list. Rather the symphonies of the afternoon was Schubert's "B" minor. The other pieces were the delightful suite made by Mottl from ballet music of Gretry and three Wagnerian excerpts: the Overture to "Tannhäuser," the introduction to Act III, the Dance of the Apprentices and Entrance of the Mastersingers from "The Mastersingers of Nuremberg," and the Prayer from the first act of "Lohengrin." In the last-named fragment a male chorus and sundry soloists participated: Yvonne des Rosieres, soprano; Marion Horne, contralto; Hudson Carmody, b. s.; Eugene Conley, tenor; and Henry Kelley, baritone, and a group designated as the Boston Male Choir. Orchestral and soloistic alike did their work well.

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## Continuing in the People's Courses

THE People's Symphony Orchestra under Thompson Stone yesterday resumed its current season of fortnightly concerts, which had hitherto been interrupted by the holiday season. Anton Witek, violinist and one-time concert master of the Boston Symphony Orchestra, was the soloist, playing the Concerto of Brahms. The purely orchestral numbers consisted of three movements (Clarabande, Minuet and Bourree) from a Suite Classique for strings by Frederic Kempf, Mendelssohn's Symphony in A major called the "Italian," Beethoven's Overture to "Jean de Paris." Lessons and dictionaries had been consulted to discover who Frederic Kempf might be; all to no avail. One assumed that he might either be an obscure contemporary of Bach and Handel, or an obscure composer of the present writing in imitation of these earlier composers—decided to let one's ear be the judge. For aye, one of our own generation would handle the old forms in at least a mild form of the language of the present. On this basis one had decided that the composer must be of the forgotten past. But in the midst of the routine applause a sleek-haired youth in the audience rose to bow his recollection. The principle was solved. A piece of music had actually been written in our own day. It was a single earmark of our day upon it; without also an ink of that vitalizing something which keeps some of the music of the seventeenth century alive after two hundred years.

At the other end of the program stood the overture of Beethoven. To most of us it was as unknown as the suite of Mr. Kempf. But what a difference. Here were occasional strains peculiarly prophetic of the future. Here were tunes that caught the ear, that fastened themselves upon the attention, incited themselves into the consciousness; here were light, gay, fascinating rhythms that held one in their power. In sum, here was a current of musically running left a piece of forgotten music. It threw its mark upon conductor, players and audience alike. Rightly all this warmed to it. Mr. Stone cannot be thanked too much when he includes such music in the programs of the People's Symphony Orchestra.

Following this overture, the symphony of Mendelssohn had also fared well. Its bright, smiling surfaces conductor and men reproduced. Its rhythms, at times lilting, at times propulsive, were also lilting. Its mild but expressive coloring stood forth undimmed, a bit of virtuosity from a couple of flutes (how much Mendelssohn favored flutes!) added to the rest. Altogether, it was good to hear yesterday this limpid, clear-toned music of Mendelssohn.

So with the accompaniment in Brahms's concerto. In tonal color, in technique in support for the soloist, the playing of the orchestra was praiseworthy. Would that one could say the same for the soloist. The same Witek has his reputation, has also a certain facility in twisting over the ground of difficult technical passages. But over details of tone, now thin and devalued, now scratchy, over details of intonation by no means flawless, over numerous details of interpretation that can most advantageously be described as surprisingly naïve. It suffices it to say that in this instance Mr. Stone and his men served Brahms better than did Mr. Witek. Nevertheless, reputation and facility will perform miracles; the applause did not fall short of what the writers sometimes describe by the word "ovation!" A. H. M.

## JORDAN HALL

### People's Symphony Orchestra

Thompson Stone conducted the fourth concert by the People's Symphony Orchestra in Jordan Hall yesterday afternoon. The audience was very large. A "Suite Classique" by Frederic Kempf was first designated "classical" program, followed by Brahms' Violin Concerto, with Anton Witek as soloist; Mendelssohn's "Italian" Symphony, and the overture to Beethoven's comic opera "Jean de Paris."

Mr. Kempf was present and stood to acknowledge the applause when his piece was finished. He has written agreeable, superficial music for stringed and woodwind instruments in the ancient style now designated "classical." There are three sections, all old dance forms: a Sarabande, a Minuet, and a Bourree. Mr. Kempf has succeeded in garbing his own ideas in the instrumental, formal, and harmonious dress of a past century, but he has not caught the spirit of that period. This is exceedingly difficult to do, however, and is seldom attainable even by the best of composers. The performance was pleasurable.

Mr. Witek, a familiar figure in both Symphony and Jordan Hall, played the solo part of the Brahms Concerto as could only a veteran of his rank. His tone, however, was occasionally subject to coarseness and deviations from pitch. An obviously pleased audience thrice recalled him to the stage. Mr. Stone and the players provided a painstaking accompaniment, but there was much to be desired by way of smoothness and unanimity.

One of the most pleasurable features of the current People's Symphony season has been the less familiar music that Mr. Stone has offered, such as Aubert's "Bronze Horse" overture and the Grieg-Mott ballet suite. Beethoven's light, vivacious, and eminently enjoyable overture is a noteworthy addition to the list. The performance of Mendelssohn's Symphony brought out what vitality the passing of nearly a century has left. But both the "Italian" and "Scottish" symphonies have become heavy patricians.

Isabelle Yakovleva, pianist, is announced as soloist for the next People's Symphony concert, on Jan. 29.

## WITEK PLAYS WITH PEOPLE'S

### Heard in Brahms' Concerto With Orchestra

Yesterday afternoon at Jordan Hall the concert of the People's Symphony Orchestra was resumed, with Thompson Stone as usual conducting, and on this occasion with Anton Witek, one-time concertmaster of the Boston Symphony Orchestra, as violinist.

Mr. Witek, whose appearances with the People's Symphony have been fairly frequent of late years, chose for his piece yesterday the concerto of Brahms, his performance of this master work was perhaps more notable for musicianship and interpretive insight than for tonal beauty. Mr. Stone and the orchestra supported the violinist admirably, and the audience, a company of good size, was warm in its approval.

To turn to the purely orchestral pieces, there was a Suite Classique by Frederic Kempf, in doli, a Sarabande, Minuet and Bourree, in frank imitation of the ancient style. Mr. Kempf, present in the audience, was called upon to bow his acknowledgments. The symphony of the afternoon was Mendelssohn's "Italian," a work that prevails today chiefly in the lively first and final movements. It was these movements, too, that fared best in yesterday's performance. Beethoven's bright and spirited overture to his forgotten comic opera, "Jean de Paris," brought the concert to a gay conclusion.

Mr. Stone does well to revive these lighter overtures, and enthusiastic applause was his reward thereafter.

Globe

Post

transcript

Jan 15 1933



Meanwhile the People's Symphony Orchestra, led by Thompson Stone, was playing at Jordan Hall for the customarily small, but cordial, audience. Anton

Witek, former concert-master of the Boston Symphony Orchestra, was soloist in the Brahms violin concerto. The rest of the program included a Classical Suite by Kempf, an overture by Boieldieu and Mendelssohn's "Italian" symphony. In the latter work, which was all I could hear, the orchestra displayed familiar virtues and rather fewer faults than usual.

American

**PEOPLE'S SYMPHONY**  
The program of the People's Symphony orchestra in Jordan hall yesterday afternoon was as follows:  
Kempf..... Suite Classique  
Brahms..... Violin Concerto  
Mendelssohn..... Overture to "Jean de Paris"  
Boieldieu..... Overture to "Jean de Paris"  
Witek..... Soloist (Anton Witek)  
Symphony in A major, "Italian"  
Brahms..... Violin Concerto  
It is not too harsh to state that Kempf's classical suite was a thoroughly ordinary and academic piece of music. The bourée was the best of the three parts, but the minuet was the dullest kind of pack work. Fortunately the rest of the program amply atoned for this slight beginning. Mr. Witek played the Brahms concerto with direct andour and effortlessness. Here were no histrionics; none of the antics of the spellbinder marred Mr. Witek's straightforward performance.  
The Italian symphony of Mendelssohn is one of the best examples of his work. Mr. Stone and the People's Symphony well earned the considerable applause of the audience for their performance of this symphony.  
The overture is most agreeable music, especially after it gets started, a somewhat jerky process. Mr. Stone is to be congratulated for reviving it.  
A. W. W.

Herold

## JORDAN HALL

### The People's Symphony Orchestra of Boston

THOMPSON STONE, *Conductor*

Fourth Concert - Thirteenth Season

SUNDAY AFTERNOON, JANUARY 15TH, 1933

assisting artist

ANTON WITEK, *Violinist*

#### PROGRAMME

Suite Classique . . . . . Frederic Kempf  
*Sarabande - Menuet - Bourée*

Concerto for Violin and Orchestra . . . . . Brahms  
*Allegro non troppo*  
*Adagio*  
*Allegro giocoso, ma non troppo vivace*

#### INTERMISSION

Symphony in A Major ("Italian") . . . . . Mendelssohn  
*Allegro Vivace*  
*Andante con moto*  
*Con moto moderato*  
*Presto (Saltarello)*

Overture to "Jean de Paris" . . . . . Boieldieu

#### NEXT CONCERT

SUNDAY AFTERNOON, JANUARY 29th, at 3:15

ISABELLE YALKOVSKY, *Soloist*

WINNER OF THE SCHUBERT MEMORIAL PRIZE CONTEST  
playing Tchaikovsky Piano Concerto

The STEINWAY is the official piano of the People's Symphony Orchestra

Jan. 15, 1933

## Soloists in the People's Midst

YESTERDAY afternoon in Jordan Hall the People's Symphony Orchestra played a program well within the limits of its abilities under present circumstances, and well up to the ideals proper for them. Three of Edward Slavovik's Dances, Chalkovsky's Italian Caprice were the purely orchestral numbers. In addition, two soloists of distinction added materially to the concert: Isabelle Yakovsky, pianist, and Miss Barbara Whitney, harpist. In Ravel's Introduction and Allegro for harp, strings, flute and clarinet. By all odds the feature of the afternoon was Miss Yakovsky and her playing of Chalkovsky's concerto. The non-derous chords of the beginning came welchily, and unobtrusively. But one had heard them followed by melodic performance of the rest of the concerto. Not so yesterday. One found soon that this was to be a performance of the kind of high mission. A thrill Miss Yakovsky communicated to all and sundry that no virtuoso could give the audience and that for once caused the orchestra to play in rhythm. It seemed, indeed, to be a thing. The concerto turned melodic, lyrical. How would the pianist accommodate herself to the chance? In

answer one found soon that her sonorous playing contained nothing of the fire-spitting demon from which so many other musicians had come. Limpidly the lines unfolded. Beautiful was the tone, pure and graceful the molding of the melodic curves; while underneath it all, controlling, shaping, was the certain, pervasive talent of Chalkovsky. Chalkovsky's melody, in all its breadth was here in full. There is yet another sharp, strong in this concerto, the style of staccato rhythm, allusive, insistent work. Here Miss Yakovsky was all grace and playfulness. Fine-sounding were the tones, fragile, evanescent, often they amounted to no more than a single breath, yet lost not their authority. Their power to carry to the farthest confines of the hall. Nothin in the whole concerto came more pleasurable than these light, caustic, agile rhythms. Here, in short, as far as one can tell on the basis of a single performance, is a young pianist who should go far in her field.

Of high order was also the playing of Miss Whitney in Ravel's Introduction and Allegro. A bright tone to her, the intricacies of harp technique seem as nothing to her. A harp piece is hardly the ideal medium through which to judge the player's comprehension of the style of the composer, yet these measures came from Miss Whitney understandingly, pervasively, compellingly. One could hardly have asked for more, unless it is that, like Miss Yakovsky, might have led the orchestra out of its perpetual rhythmic baseness. One understands of course, that this, with no more than a single harp and a single flute, is impossible, would have been a far more difficult feat. One must make special mention of the beauty of Miss Whitney's harmonies, which Ravel uses with great frequency in his piece, and which sound out much more tellingly in Jordan Hall than in the vast spaces of Symphony Hall.

Dvorak's dances and Chalkovsky's caprice made almost perfect numbers for the orchestra. There is much to praise in the prelude with which Mr. Stone and his men played the dances with which the first measures of Chalkovsky's piece came from the assembled brass. Further, Mr. Stone characterized the three dances (Numbers 4, 5 and 6) giving to each its own special individuality. It was good to hear also Chalkovsky's Italian piece. It is compounded of melodic lines and prestissimo, gentle and languid, for almost every conceivable combination of orchestral instruments. Pleasantly, each in the manner of its own kind, they came from Mr. Stone and his orchestra. For once a program that did not have to suffer from comparison with what was in the larger hall. Each away. I should wonder that the music did not move at the end, that Mr. Stone was compelled to call the music to a close. Their feet in acknowledgment. A. H. M.

### PEOPLE'S SYMPHONY

The People's Symphony gave its fifth concert of this season yesterday afternoon in Jordan Hall with Isabelle Yakovsky, pianist, and Barbara Whitney, harpist, as assisting artists. The program was as follows:

Slavovik's Dances Nos. 4, 5 and 6. Dvorak's Caprice. Chalkovsky's Italian Caprice. Chalkovsky's Concerto for Piano and Orchestra. Ravel's Introduction and Allegro for Harp, Strings, Flute and Clarinet.

It was a pleasure to hear the young pianist Isabelle Yakovsky, who played the Chalkovsky concerto yesterday. She was secure, compelling and fervent in her playing, avoiding the orchestra along with her into a warm and moving performance. Equipped with a technique already remarkable brilliant and dependable, she is also able to grasp and her part in it, shaping her phrases well. Building climaxes skillfully, holding to a vital rhythm throughout, she work. Even the opening chords, so likely to sound strained or ponderous, she made exciting and clothed with dignity, while her passage work was delicate, and her playing of accompaniment figures deft and gentle. It will be a pleasure to hear more of her piano playing.

It cannot be said that the orchestra played as well as it has before this season. Mr. Stone set heavy, cumbersome tempi for the Dvorak dances, and the orchestra slipped and skidded embarrassingly at points in the concerto. However, the Italian caprice, despite one or two mishaps, sounded out with brave,

full tone, and ended the afternoon in a blaze of brass and cymbals. The Ravel piece for harp, strings, flute and clarinet, was charming enough—a perfect salon piece. It was well played.

The next concert of the People's Symphony Orchestra will be given Feb. 12 with James Houghton, baritone, as assisting artist. E. B.

## TWO SOLOISTS WITH PEOPLE'S

### Harpist and Pianist Delight Big Audience

BY WARREN STOREY SMITH

Two young women appeared as soloists with the People's Symphony Orchestra at its concert in Jordan Hall yesterday afternoon. One of them, Barbara Whitney, filled the suitably feminine role of solo harpist in Ravel's Introduction and Allegro for that gentle Introduction and Allegro for that instrument, with supporting strings, flute and clarinet. The other, Isabel Yakovsky, brought masculine vigor to the playing of the solo part in Chalkovsky's Piano Concerto in B flat minor.

Miss Yakovsky, recent winner of the Schubert Memorial contest in New York, is a pianist of substantial attainments. Possessed of a fiery temperament, she yet manages to keep her head in the midst of performing a difficult and often turbulent concerto with orchestra. Such union of passion and poise is seldom found in the young. So eloquently, indeed, did Miss Yakovsky play Chalkovsky's battle-scarred piece yesterday that there came the wish to hear her do it with an orchestra that could more nearly match that elegance. At times Mr. Stone's orchestra was effective.

Yesterday at times the support given the soloist was inferior. In Ravel's Introduction and Allegro she showed herself a well-trained harpist. She was resourceful in attaining from her instrument a variety of tonal effects, her harmonies, perhaps due to the smallness of the auditorium, seemed possessed of an unusual fullness and resonance.

Two numbers, better suited to the capacities of the People's Orchestra than any symphonies, made the balance of the program: the one a set of three of Dvorak's Slavonic Dances; the other Chalkovsky's Italian Caprice. The audience, larger than some that have attended these concerts, received the two soloists enthusiastically and the orchestra with warm cordiality.

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Post

27 29 1933

JORDAN HALL

The People's Symphony Orchestra  
of Boston

THOMPSON STONE, *Conductor*

*Fifth Concert - Thirteenth Season*

SUNDAY AFTERNOON, JANUARY 29TH, 1933

*assisting artists*

ISABELLE YALCOVSKY, *Pianist*

WINNER OF SCHUBERT MEMORIAL CONTEST

BARBARA WHITNEY, *Harpist*

PROGRAMME

Slavonic Dances . . . . . *Dvorak*  
Nos. 4, 3 and 1

Piano Concerto in B flat minor . . . . . *Tschaikowsky*  
*Allegro non troppo*  
*Allegro con spirito*  
*Andantino semplice*  
*Allegro con fuoco*

INTERMISSION

Introduction and Allegro . . . . . *Ravel*  
For harp, with accompaniment for strings, flute and clarinet

Italian Caprice . . . . . *Tschaikowsky*

STEINWAY PIANO USED

NEXT CONCERT

SUNDAY AFTERNOON, FEBRUARY 12th, at 3:15

*assisting artist*

JAMES HOUGHTON, *Baritone*

*The STEINWAY is the official piano of the People's Symphony Orchestra*

Jan. 29, 1933





## NEW PIECES BY PEOPLE'S

### "Remembrance" by Lewis and Lyric Poem by Allen

Works by resident composers figured on the program that the People's Symphony Orchestra, under Thompson Stone, offered in Jordan Hall yesterday afternoon. They were a charming and intimate piece for strings, suggestively titled "Remembrance," by Leo R. Lewis, professor of music at Tufts College, and a lyric poem for baritone and orchestra, "The Monastery," by Paul Allen.

There are 12 divisions in this lyric poem which has to do with the unrequited love of a Neapolitan sailor who tries to forget his sorrows in the monastic life. Mr. Allen's music is serious and shows both skill and feeling, but the work as a whole suffers from its length and the rapidly changing variety of its moods. Yet the audience yesterday listened intently and at the end lavished applause upon the composer, who was present, upon Mr. James Houghton, who interpreted the vocal part eloquently, and upon the deserving conductor and orchestra.

For the rest there were the seldom heard second Symphony of Beethoven and a still rarer piece, Auber's Overture to his opera "La Part du Diable." The orchestra fared best in Beethoven's finale, the most characteristic portion of the symphony. Auber's Overture, a diverting piece, was given an effective performance.

## JORDAN HALL

### People's Symphony

At their sixth concert of the season played yesterday afternoon in Jordan Hall, the People's Symphony Orchestra dedicated a full half of their program to works unheard here.

Mr. Stone and his musicians gave a sturdy and melodic reading of Beethoven's second Symphony. In the first movement—adagio molto, then allegro con brio—the honest serenity of the orchestra's tone gave particular life and warmth to the music at hand. For the *largo* and *scherzo* movements, brighter giants might have been the order. Yet, entire, the symphony was played very acceptably indeed.

Of the new works, Leo R. Lewis' "Remembrance" was the first. Mr. Lewis' greatest skill lies in orchestration. The scoring is gently rich and resonant, never muddy or overpowering. Of his second violin and viola, Mr. Lewis makes particular good use. The themes, while pleasant, do not strike one as being particularly laden with nostalgia—or, indeed, with any definable emotion.

Paul Allen's "The Monastery," new to Boston, but apparently performed in Europe in 1912, was ably presented by the orchestra and James Houghton, baritone. Supported nobly by the orchestra, Mr. Houghton's ringing voice declaimed the lines with clarity and emphasis. The manner of the work varies from the Wagnerian to the church cantata and popular ballad. The verses leave something to be desired from the point of view of beauty and validity of sentiment. The work would gain greatly in effectiveness by considerable condensation—its performing time is one hour.

Auber's overture to "La Part du Diable" closed the concert. Sunday afternoon, Feb. 26, marks the last concert of the season.

Post

Globe

PEOPLE'S SYMPHONY ORCHESTRA

Sunday afternoon, February 26, at 1:30

- Feb. 12, 1933

# PEOPLE'S SYMPHONY

The last concert this season of the People's Symphony orchestra, Thompson Stone, conductor, took place yesterday afternoon in Jordan hall. Josef Alexander, pianist, and Ralph Smalley, 'celist, were the assisting artists in the following program:

Symphony in D  
Festival of Pan  
Concerto in G minor  
Overture "1812"

The People's Symphony orchestra is a worthy cause, since it occupies a valuable place in the musical life of the city. It would fill an even more useful function if it condescended to play more interesting, contemporary, American music, borrowing an occasional lend from the League of Composers in New York. No doubt the orchestra is supported after a fashion, but it is obviously not popularly supported. This unfortunate fact ought, however, to leave Mr. Stone free to experiment more daringly than he has done in this and past seasons.

He is to be praised in the concert yesterday for two things, especially the securing of Mr. Alexander as soloist and the performance of Converse's "Festival of Pan." Mr. Alexander is an asthetically good pianist. He has great dexterity, a beautiful touch (admirably suited to Brahms playing, one imagines) and finally he managed to make the Saint-Saens concerto, with its sugary opulence and ornate decoration, highly exciting. Mr. Smalley in his way was a capable soloist, but it is doubtful if any 'celist could successfully revive this Popper concerto, drowsily sentimental in one movement, a mere technical exercise in the other.

Converse's "Festival of Pan" is an interesting, even at times a beautiful composition. It is well put together and, though elaborate, not excessively so. At the same time the music is conventional, probably faultlessly so, but one longs to hear a full of unreserved discord as it if only to stop its imperturbable flow. The orchestra was, except for parts of the Haydn symphony, in good form. On the whole the past season of the People's Symphony concerts has been an interesting one, so that the next may be looked forward to hopefully. A. W. V.

## JORDAN HALL

### The People's Symphony Orchestra of Boston

THOMPSON STONE, Conductor

Seventh Concert - Thirteenth Season

SUNDAY AFTERNOON, FEBRUARY 26TH, 1933

assisting artists

RALPH SMALEY, 'Cellist  
JOSEF ALEXANDER, Pianist

#### PROGRAMME

Symphony in D	Haydn
Adagio: Allegro	
Andante	
Menuetto	
Allegro Spiritoso	
Concerto in G minor, for pianoforte and orchestra	Saint-Saens
Andante (cavatemi)	
Allegretto Scherzando	
Presto	
INTERMISSION	
Festival of Pan	Frederick S. Converse
Concerto in E minor, for violoncello and orchestra	Popper
(Omitting the first movement)	
Andante	
Allegro molto moderato	
Overture "1812"	Tschaikowsky

STEINWAY PIANO

This is the last concert of this season. Plans for season 1933-1934 will be announced at a later date.

The STEINWAY is the official piano of the People's Symphony Orchestra

Herold

Feb. 26, 1933



With concert attendance small, as usual in Jordan Hall, the 11th season of the People's Symphony Orchestra was brought to a close. A generous portion of this farewell performance was allotted to soloists. Ralph Smalley played David Popper's E minor Concerto for Violoncello and Orchestra. Saint-Saëns' G minor Piano Concerto was performed by Josef Alexander.

At best, this Saint-Saëns Concerto is slightly better than mediocre, but fortunately it happens that played by Mr. Alexander, this "concerto is heard at best." This pianist's sensitive taste leads him to minimize the mere trivial aspects of the work, and to make it what frankly it is, a light-tuneful exercise for a nimble pianist. Yesterday, Mr. Alexander wisely chose to avoid the flashy effects which can be wrung from the score. For the most part he played it quietly, but with an unmistakable tonal gleam and a freshness of rhythm which bespeak his maturity as an artist. The orchestra was in the main adequate save for some poorly synchronized entrances and exits.

Nor is the Popper Concerto of high musical consequence. Mr. Smalley's playing, but for a few spots where there was pinched tone and doubtful intonation, was capable in its quieter moments. Mr. Smalley's work has dignity and reserve.

Frederick S. Converse's "Festival of Pan" was the orchestra's most distinguished contribution to the concert. They played this music of faintly Bacchic aroma with great brilliancy. An authentic mood of lusty paganism

was evoked, though the players might have brought a more serious appeal to the subtly weaving quieter portions. The work was enthusiastically received, the composer bowing from a seat in the auditorium.

Haydn's D major Symphony, of which much can be made, for some reason failed to inspire Mr. Stone's players. That air of effluence as in music was often lacking, and there were many portions where the traditional implications were hurried over without emphasis. The last movement was played best.

The concert closed with Tchaikovsky's "1812" Overture, impressively performed.

Globe

## LAST CONCERT BY PEOPLE'S

Smalley, 'Cellist; Alexander, Pianist, the Soloists

The People's Symphony Orchestra yesterday concluded its current season at Jordan Hall with a concert under the direction of Thompson Stone that offered the audience, a company of moderate size, two solo performers. These were Ralph Smalley, 'cellist, whose vehicle was the Concerto in E minor by Popper, or at least the two most movements of that work, and Josef Alexander, pianist, who was heard in the G minor Concerto of Saint-Saëns, mostly neglected here of late years.

First the orchestra was heard in Haydn's "Symphony" in D major from the 12 written for his concerts in London. Mr. Converse, early but still suitable "Festival of Pan," and Tchaikovsky's Overture "1812," of which audiences never tire and which that of yesterday received warmly. There was plenty of applause, too, for the soloists, each of whom acquitted himself in admirable fashion.

Post

## People's Players At Season's End

The People's Symphony Orchestra yesterday played the last concert of its present season. The program included Haydn's Symphony in D major; Saint-Saëns' Concerto in G minor for Piano and Orchestra, with Josef Alexander as soloist; Frederick Converse's "Festival of Pan" (with the composer's present to acknowledge the approval of the audience); two movements from Popper's Concerto in E minor, for Violoncello and Orchestra, with Ralph Smalley as soloist; Chalkovsky's overture, "1812."

To the writer (who has heard all but two of the concerts this year) yesterday's planning of the program and in its performance. In quality it went back to the best of the concerts under Theophilus Wendt, or to go back even farther, under Mollenhauer. On the negative side there were no "slips" and there were no periods of dullness. In past concerts of this orchestra which have avoided both been few in number—yes, even under Wendt and Mollenhauer. On the positive side, every one of the five numbers contributed in its own way to the pleasure of the afternoon.

Friends of the orchestra wish to know how they can increase the attendance at future concerts. Managers know that the vagaries of the public in response to what is given them are too great to permit a positive statement. The best answer that can be given is probably assured from experience that a concert of the People's Symphony Orchestra will be of the standard of yesterday, that those concerts. But it will take more than one concert to assure such a result.

But to return to the concert. One can easily wax enthusiastic about the playing of Mr. Alexander in Saint-Saëns' concerto. Several years ago this young man played a concerto in which his enthusiasm outstripped his better judgment. Yesterday gave evidence of an increase in maturity which avoided this condition. His equipment for the difficult bravura playing was more than equal to all demands placed upon it. The feeling for the several moods of the concerto was excellent. Mr. Stone and his men gave well-nigh perfect support. And the audience rewarded the joint efforts as they should have been rewarded.

In somewhat lesser degree, Mr. Smalley's playing of the movements of Popper's concerto, is a similar case in point. Of the somewhat slighter value of the music itself one need not speak, but Smalley, however, with the appealing lyric quality peculiar to the 'cello, delivered expressively and persuasively the various melodic lines in the piece, in its more technical passages showed himself skilful in their displayful delivery. "Cello" technique without "scratching" is in itself an achievement by no means inconsiderable, an achievement not always attained even by the great among 'cellists. It was conspicuously Mr. Smalley's yesterday.

Transcript

Feb. 26, 1933



